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ON THE ART OF MAKING-UP.

THE Art of Making-up has, within the last ten years, been materially influenced for the better by the almost universal use of *grease paints*, which are not only easier of application than powders, but present many other advantages; thus, they enable the artist to produce his effects more quickly and with far greater ease. Being impervious to perspiration, they do not run, and require no attention—beyond, perhaps, the application of a little powder—during the whole of a performance. They are readily removed, and their effect on the skin is beneficial rather than otherwise, for the colours are quite harmless. In this respect they greatly differ from some powders frequently used, *e.g.*, the chromes, which have a large quantity of lead in their composition.

Grease Paints are made in many shades, and the colour required is thus easily obtained, but they can be readily mixed with one another, and different tints may thus be made. For ordinary purposes, however, this will scarcely be necessary.



MR. HENRY IRVING AS "MACBETH." (Make-up by C. H. FOX

To attempt to teach the Art of Making-up theoretically, would be as difficult as treating the arts of painting or acting in the same way, and the results would be as successful, for it is eminently practical. Still, hints may be given, and, with practice, the best results may be obtained, but a make-up, like a part, requires patient rehearsal, with the lights of the quality, and as nearly as possible in the position, of those of the stage. Even with the greatest care it may have to be done over and over before the artist can make sure of his effect, and the result shown to his audience.



MISS ELLEN TERRY AS "MARGUERITE." (Wig made by C. H. FOX.)

The making up of a character divides itself naturally into a series of stages, which ordinarily deal with—

1.—THE PREPARATION FOR THE MAKE-UP.
2.—THE COMPLEXION.
3.—THE ROUGE.
4.—HIGH LIGHTS AND SHADOWS.
5.—THE HAIR.
6.—POWDERING THE FACE.
7.—THE MOUSTACHE, BEARD, &c.
8.—THE EYEBROWS AND EYELASHES.
9.—THE HANDS.

In certain cases special features have to be altered, and these will be taken separately.

1.—THE PREPARATION FOR THE MAKE-UP.

With cocoa butter or vaseline smear the face, including the eyelids, ears, and neck, as low as it is intended to apply the paint, and then with a soft towel wipe it all off. In this way the pores of the skin are filled, and no paint can get into them, while the slightly greasy surface makes the spreading of the colours easier.



MR. J. L. TOOLE AS "THE BUTLER." (Make-up by C. H. FOX.)

2.—THE COMPLEXION.

Having decided on the colour for the ground work of the complexion, the face, neck, &c. are to be thinly covered with it. Only the smallest quantity of paint should be used, for if applied with a liberal hand it not only has an ugly habit of proclaiming its presence, as such, even on the stage, but it also prevents the proper display of facial expression.

The simplest method of ensuring success in this respect, is to smear two or three

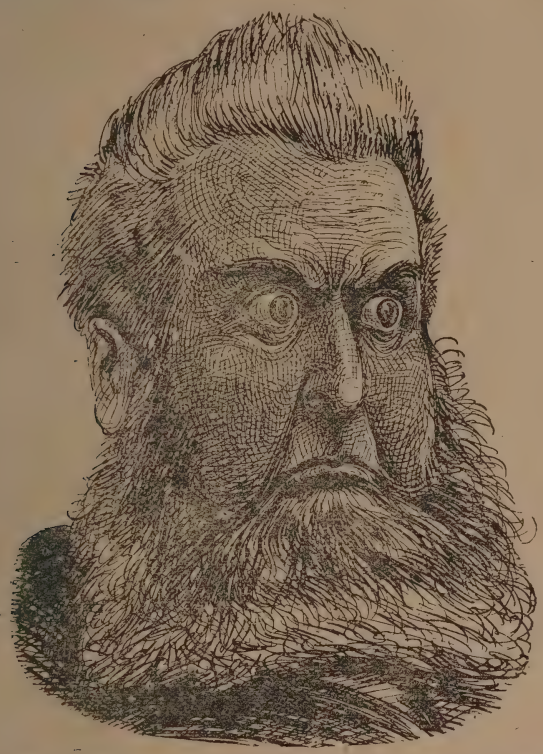


MISS MARY ANDERSON AS "PERDITA" IN "WINTER TALE." (Wig made by C. H. FOX.)

broad lines on the cheeks and forehead with the stick of paint, and with the fingers and palm spread the colour evenly over the face, adding more when necessary.

Care must be taken not to leave the neck uncovered, or the effect produced will be that of a person wearing a mask. But for an ordinary make-up, it is not necessary to paint the whole of the neck ; all that is required, is that the colour should gradually fade away under the lower jaw-bone.

If the weather is very cold, the stick of paint may be softened by being held over the gas or fire, for two or three seconds, and the fingers should also be warmed before working the colour into the face.



MR. JOHN CLAYTON AS "ADMIRAL RANKLIN," "SCHOOLMISTRESS."
(Wig, &c., made by C. H. FOX.)

3.—THE ROUGE.

i.e., Bright scarlet grease paint. The ground work being finished, the rouge is next to be added. The colour should be smeared on the cheek bones, and then rubbed in with the fingers, care being taken to spread it so that it is gradually lost in the complexion, without leaving a hard line where it ceases.

A small quantity may, with advantage, be added under the eyebrows, in order to give brightness to the eye, but none should be put on the lids, as the effect would be like that produced by weeping.

The chin should be slightly coloured too, as this tends to make the complexion more brilliant, and a small quantity may with advantage be applied to the ears.



MISS KATE RORKE AS "SOPHIA." (Wig made by C. H. FOX)

4.—HIGH LIGHTS AND SHADOWS.

The success of a "character," or an "old" make-up, depends on the proper employment of lights and shadows, for the so-called "lining" is merely a modified form of this division of the process.

The general effect of a high light in making-up is the same as in painting—to make the feature more prominent. Thus, a high light down the centre of the nose makes it stand out and appear longer.



MR. ARTHUR WILLIAMS AS "LURCHER," IN "DOROTHY."
(Wig made by C. H. FOX.)

High lights may be put on with a lighter flesh tint than the one used for the face, or with white and then toned down at the edges; but they must be carefully applied, as they show up more at a distance than when seen close. Shadows make the features to which they are applied less prominent, and so they are used for wrinkles, etc. Thus, a shadow on the cheek causes it to look thin and sunken.

Most colours, darker than those used for the complexion, may be employed to shade with, the selection depending on the depth of the shadow required. That most frequently used is, perhaps, crimson lake, which can, by rubbing with the finger, be toned down so as to produce a very slight shadow; but blue, brown, vermilion (for a

very fair complexion) and the various shades of red-brown may also be employed: the one colour to avoid being black.

Shadows and high lights should nearly always be employed in conjunction, and the effect of the one will enhance that of the other. Thus, while a high light on the cheek bones, or a shadow above and below, will make them stand out, the employment of the two will have a greater effect.

The most frequent use of lights and shadows, is undoubtedly, in the simulation of wrinkles, to represent the various stages of age.



MISS FORTESCUE. (Wig made by C. H. FOX.)

For this purpose it will be found preferable to use a paint brush either of bristles or camel's hair, and each brush should only be used for its own colour. Melt the top of the stick of paint by holding it near the gas, and dip the brush into it till it is practically full; press it between the finger and thumb of one hand to remove the surplus colour, and to work it to a broadish surface, and with that work in the shadows. For the finer lines (*e.g.*, crow's feet) use the tip of the brush.

The paint on the finger and thumb will serve to refill the brush by simply pressing it between them, and when the colour is no longer required, it can be removed with a towel.

A drawing stump may also be used instead of a brush, by rubbing it on the stick of paint without heating it, or the edge of the stick itself may be employed, but this is best kept for broad work, *e.g.*, sinking the eyes.

Having settled where the wrinkles are to appear, they should be clearly marked out, and the colour toned down by rubbing it from above downwards with a finger till it ceases to exist as a line, and appears merely as a shadow. If the shadow becomes longer than is desired (which a little care will obviate), the end can be wiped out with a towel, and the complexion colour carefully added and toned in with the rest of the make-up. The deepest part of the wrinkles should then be painted, by intensifying the colour there with another touch of the lining paint and toned in, and then the high light painted above it.



MR. W. TERRISS AS "SQUIRE THORNHILL." **(Make-up by C. H. FOX.)**

It will frequently be found effective to paint the wrinkles, leading from the nostrils towards the mouth, with blue and vermilion, using the former colour for the deepest part of the wrinkle, the vermilion above it, and then the high light, all of them being carefully toned in so that they do not appear as lines. In fact, it may be laid down as a rule that no line, as such, should ever be left on the face.

But lights and shadows are also used for the purpose of altering the features, as suggested on pages 11 and 12, and the extent to which this is desired will depend whether one or both be used.

The Forehead may be strengthened by putting high lights on the eminences, or they may be painted out by shadows. *The Brows* may be made to stand out in a similar manner, or by deepening the eyes. *The Eyes* may be sunk by painting the upper and lower lids with lake, brown, or blue, or with a mixture of these colours; or the margin of the orbits may be made to stand out by painting high lights over the bones forming the eye-sockets. If both these are done, the eyes will appear still deeper, and this effect may be employed in the representation of illnesses producing wasting in old age, &c.



Miss Agnes Hewitt. (Wig made by C. H. FOX.)

High lights on the lids bring the eyes nearer the front, but, if employed around the lower lid and shaded below, the effect is one of puffiness of the lid, which is sometimes seen in advancing age, &c.

The Temples may be best sunk with the warmer colours, *e.g.*, lake and red-brown: the shading should deepen from before back, and a high light should mark its starting point. This condition is produced, either by the forehead bones being strongly developed, or by a sinking of the temples.

The Nose may be affected, either as a whole or in part, according to the position of the lights and shadows. To make it more prominent, a high light should be painted down the centre and carefully toned away at the edges. To make the bridge prominent, the high light should be placed on it, and a shadow painted just above between the brows.

To broaden the nose, the lights should be placed on each side, or on that part only which is required, and the nostrils can be made to look wider by putting high lights on them, and a shadow where the curve of the cartilage appears.

To make it less prominent, it should be very lightly shaded all over, while shadows only on each side will make it appear narrower, and this effect can be intensified by adding a high light down the centre.



MADAME MODJESKA. (Wig made by C. H. FOX.)

The Nose may be lengthened, too, by painting a high light on the top of the nasal bones, this will cause it to appear to spring from a spot nearer the forehead; or the same effect may be produced by means of nose-paste, which can also be used to alter the shape.

The Cheek-bones may be heightened by painting them with a high light alone, or by first rougeing them, and afterwards working over it with white, or a shadow may be painted above and below, and toned away so that it is strongest next the bone.

High Cheek-bones may be made less prominent by using high lights above and below them, or they may be slightly reduced by means of shadows on them.

The Cheeks may be made to look full by using warm colours for the complexion, and they may be shaded to any degree of thinness, the deepest shadows being produced by heightening the colour of the jaw-bones.

The Chin is broadened by painting part of the lower jaw like it, slightly shading the parts around.



MR. KYRLE BELLEW, "IN HIS POWER." (Wig made by C. H. FOX.)

It is rendered more prominent by drawing a shadow under the lip, and, if necessary, extending the shadow a little on each side, and adding a high light below it.

To make the chin pointed, shadows should be placed on either side, and a high light in the centre. Or the shape may be entirely changed by means of nose-paste (page 31).

The Lips may be made thinner by merely painting a portion out with the ordinary complexion colour, and very lightly shading the projecting part. To thicken the lips, paint them with carmine paste, marking the outline with a fine brush and a high light.

The upper lip may be shortened slightly by shading transversely with a light blue, and putting below that a high light, painting in the lip with carmine to reach the high light.

Shaving Marks.—These are put on, if necessary, after the lights and shadows, with ordinary blue paint, and toned in so that there is no hard line where the beard is supposed to cease growing; but this must be done very lightly, as these



Miss Wallis. (Wig made by C. H. FOX.)

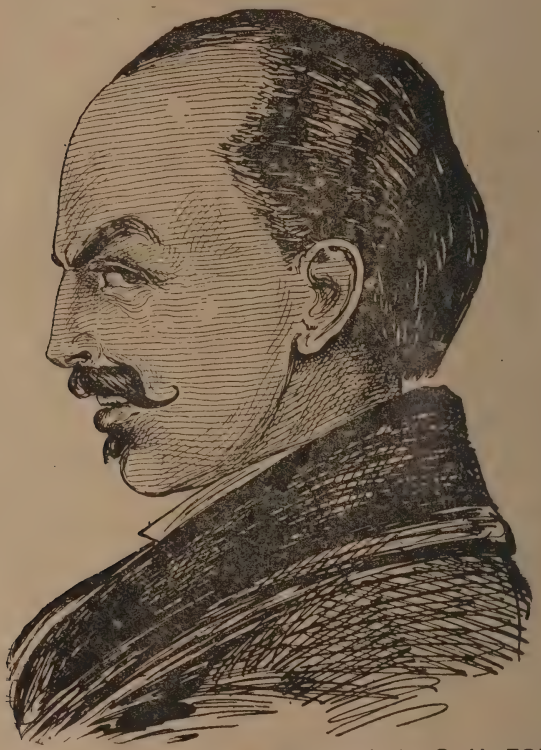
shadows increase in effect with distance. If an unshaven effect is desired, the blue may be put on more strongly, and crepe-hair or chopped horse-hair may be added, if necessary, by means of spirit gum.

To produce the effect of Shaving Marks in an old man, add a little white over the blue, and, if the character has fair hair, some crimson should be added over the blue.

It is an open question how far expressions should be painted on the face; but, as it is almost impossible that one expression can be required during a whole play, it is advisable that, if painted at all, it should be done only so lightly as to help the face

when it assumes that character. To do this, it is necessary that the expression be assumed, and the lines so produced be painted in and toned down, and the high lights added.

Finally, it must be borne in mind in playing the same part in different theatres, houses, and halls, that the lighting will probably vary thus :—In one place most of the light will come from the footlights; in another, from the top; in a third, from the sides; and all these conditions will affect lights and shadows painted on the face.



MR. CHARLES CARTWRIGHT. (Wig made by C. H. FOX.)

THE HAIR.

If the actor wishes to wear his own hair, it can be dressed if necessary, or the colour may be altered by the use of powders, which can be readily removed by brushing lightly; but they must be sparingly used, and are best applied to very short hair. Grey hair can be excellently imitated by powdering with white hair powder, and using a little white paint at the sides: in this case after smearing it on, it should be worked by combing with a fine comb. But in so-called "character" parts a wig will be necessary, which can be made with or without a "join," *i.e.*—a piece of silk stuff, or gauze, which is intended to represent the forehead. If the wig is made without a join, the front can easily be distinguished from the back, as the spring (usually of elastic) is put in the back.



MISS ANGELA FENTON. (Wig made by C. H. FOX.)

TO PUT ON THE WIG.

Hold it between the index finger and thumb of each hand by the tabs at the back, and bending the head slightly, pull it backwards till the hindmost edge comes into the nape of the neck, and so covers your own hair. If your own hair shows at the sides of



MR. DAVID JAMES, IN "WILD OATS." (Wig made by C. H. FOX.)

the wig, it must be coloured in to match by means of grease paint or mascaro, to darken or powder. If the wig is made with a join, it must be coloured to the complexion, and this is done by rubbing it well with grease paint and toning it till the line of junction disappears; with a very little patience this can be done so as to defy detection at even a very short distance. It is well, if there is any likelihood of the wig slipping, to fasten it to the forehead by means of spirit gum. On the forehead where the join will cover, paint a line of gum half an inch wide, and when the spirit has

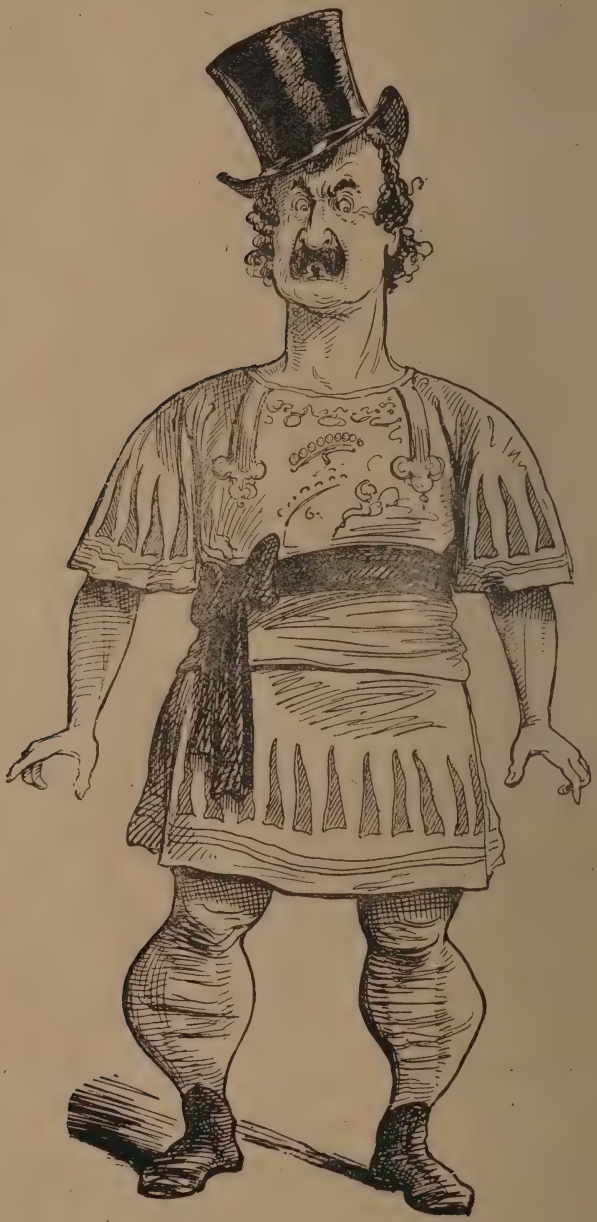
evaporated put the wig on, and with a towel press the artificial forehead close to the skin, and then proceed to hide the join as described above.

The advantages of waiting till the spirit has evaporated, are, that it does not soak through the join and discolour it, and that there is little chance of its slipping round as would be the case if the forehead were wet with it. This method of using spirit gum is especially useful when putting hair on the face *(q.v.)*.



Miss Louise Moodie. **(Wig made by C. H. FOX.)**

Another way of fixing the wig is by pushing a hair pin through the wig into the natural hair; or by putting a long pin through the crown of the wig and twisting it round till it begins to tighten your own hair, and then fastening by pushing it through the scalp of the wig again. If the wig is made without a join it will be best to put it on when the make-up is finished.



MR. LECLERCQ, IN "A NIGHT OFF," STRAND THEATRE.

POWDERING.

To remove the greasy look of the make-up as well as to soften the colours it is necessary to powder the face, neck, &c. For this purpose, white powder will be found most useful, as coloured powders are apt to change their tint when wetted by the perspiration of the face, or even by coming in contact with the grease. For an old make-up, Fuller's Earth is to be preferred, as it gives a slightly greyish tinge to the face.



MISS KATE PHILLIPS AS "LADY FRANKLYN," IN "MONEY."

(Wig made by C. H. FOX.)

After powdering, with a clean puff or hare's foot, remove the superfluous powder. The lights and shadows, should, as a rule, not be touched after the application of the powder, but if it is absolutely necessary to heighten an effect, remove nearly all the colour from the brush, and with a light touch make the alteration. But a make-up once done is best left alone, as attempts at improvement generally produce an opposite result.

THE MOUSTACHE, BEARDS, &c.,

May be more readily altered in colour and arrangement than the hair, and if slight, the moustache may even be painted out by soaping or sticking it down with pomade hongroise and colouring it to match the complexion, but it is quite a mistake to suppose that a heavy moustache can be made to disappear from the front, and if the part be one in which hair on the face is not admissible, the actor will do well to be clean shaved, or at least have his moustache closely trimmed.

The moustache may be darkened by painting it with black or brown mascaro-water cosmetique—according to the effect desired; but this must be done carefully, so as not to smear the under part of the nose or the cheeks.

It may be lightened by painting it with grease paint of the required shade, which is



MR. HENRY NEVILLE, IN "THE WITCH." (Wig made by C. H. FOX.)

to be worked in by repeatedly combing with a fine toothed comb, and then finished with a light powder. It may be made grey or white, either by painting in with white grease paint as just described, and powdering with white powder; or, if a dark moustache turning grey is required, it should be first darkened with mascaro.

The beard and whiskers may be treated in the same way.

False moustaches and beards are best made up on gauze ready for use, as a great saving of time is thus effected; but they may be also made of German wool or crepe hair, though not a little skill and practice are required to get anything like satisfactory results with these materials.

Slight moustaches and whiskers may also be painted in, and when done skilfully they look very natural, but only practice will enable one to get a good effect in this way, and for occasional use it will be found safest to rely on a well-made moustache, beard, etc.

A very effective arrangement when a beard and close whiskers are to be worn, is to

have the beard made up on gauze to come half way up the cheek and to make the whiskers of crepe hair, which can be worked into the beard, so that the join i not seen.

In using crepe hair or German wool it should be repeatedly pulled out or teased, so as to divide any little lumps, and as small a quantity as possible should be used.



MISS AMY ROSELLE. (Wig made by C. H. FOX.)

The moustache or whiskers should be cut approximately to the required shape, and should be trimmed with a pair of sharp scissors when on the face.

A crepe hair beard must be trimmed when it is on the face, and it should be put on in at least three pieces, one on the chin, and one on each side, while the whiskers

should be put on in one piece, and the moustache in two, the space between the two being coloured in with a paint brush.

In all cases a soft towel will be found best for pressing false hair on the face. If the beard, whiskers, &c., are made up on a gauze foundation, the edges must be toned down either by the addition of a little crepe hair, or by painting a few lines as close as possible to the gauze to represent hair.

While some people advocate the use of glue for fixing hair to the face, spirit gum



MR. CHARLES SUGDEN, IN "THE RED LAMP." **(Make-up by C. H. FOX.)**

will be generally found easier and cleaner in its application. It should be applied lightly with a brush, and it will be necessary to wipe off some of the paint from the places where the hair is to be fixed, but if it is used in the way described on page 21, it will be found that the grease has very little or no effect on it.

It is well to remember that, as a rule, the hair on the face is lighter than that on the head.

THE EYEBROWS AND EYELASHES.

The eyebrows may be coloured in the same way as the moustache, and like it they may be painted out by filling them with pomade hongroise, and then painting them like the rest of the complexion.

They may be made to look thicker by brushing them the wrong way while they are being coloured. Or they may be covered with false ones of a particular shape—made up on a gauze foundation—put on with spirit gum as described above, or with crepe hair put on in the same way and trimmed to the required shape.

The eyelashes will add much to the effect of the eye when darkened, and this may



MISS FLORENCE ST. JOHN. (Wig made by C. H. FOX.)

be done so that the shadow thrown by them on grey eyes may cause them to look dark, or they may be lightened in colour and make dark eyes less dark.

There are various methods of making up the lashes, and different people will probably find that one suits better than another.

They may be simply darkened by painting them with mascaro, or with warmed black grease paint on a little brush, shaped like a tooth brush, which can be obtained for the purpose.

The upper lashes may be darkened and a dark brown line painted under the lower ones to represent them instead of colouring them.

The upper lid may be shaded with blue or a dark brown immediately above the

lashes, and the same may be done with the under one, so that the lashes themselves are not touched.

In some cases where the eye is required to be exceedingly bright, the effect may be produced by painting a crimson lake line immediately under the lower lid, and a fine black line to represent the lower lashes below it.

The white of the eye may be enlarged by painting a firm white line in the same way, and a black line for the lashes below it.

The eye may be lengthened and additional lustre imparted to it by painting a dark line about a quarter of an inch long from its outer corner towards the cheek.

But care must be taken not to over-do the making-up of the lashes, as in that case all the expression will be taken from the eyes, and they will appear like deep holes—eye-sockets rather than eyes.



SCENE FROM "THE ARABIAN NIGHTS." (Make-up by C. H. FOX.)

9.—THE HANDS.

For ordinary parts the hands will only need to be whitened, and for this purpose a special liquid composition, *blanc des perles*, will be found most convenient; it soon dries, and if it gets discoloured during the performance it can be washed off, and the hands made up again.

But a great deal can be done to alter the shape and general aspect of the hand.

The veins may be made to stand out by painting them lightly with blue, and the grease paint will be found to work easily on the ordinary preparation if applied before



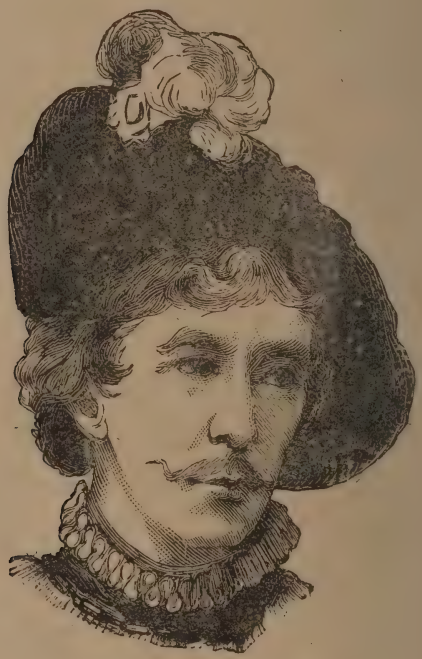
MISS MADGE SHIRLEY. (Wig made by C. H. FOX.)

it is quite dry. The blue should be very carefully toned in, and it should not be spread laterally as it may cause the hands to look dirty.

The fingers may be made to look longer by shading the skin between them, carrying the colour between the knuckles on each side of the tendon, which goes down the middle of the finger; and thinner by putting a high light down the middle, with a shadow on each side if necessary.

The tendons of the hand may be made to stand out by marking them out with high lights, and putting light shadows between them, this will make the hand seem thin, but if such elaborate effects are sought—and they are often remarkably effective—grease paint should be used entirely, and wherever it is employed it must be finished by powder, which must be dusted off with a clean hare's foot or puff.

The knuckles can be made to look thicker—for labourers, gouty subjects, etc.—by painting them with high lights, especially at the sides. To make the hands look fat,



MR. HENRY IRVING AS "BENEDICK." (Wig made by C. H. FOX.)

they should be painted with white mixed with rouge, and high lights put between the fingers.

If the arms have to be shown they should be painted in the same way as the hands, and if it is necessary to darken them, it is best to have a wash made the required colour, and applied with a sponge.

The lips may be reddened with lip salve, but very little should be used, or they will look thick and coarse.

The teeth may be stopped out—in old characters—by drying and then painting them with *Email noir*, which can be scraped off with the nail without injuring them.

NOSE PASTE.

The introduction of Nose Paste, has rendered the process of building up that feature much easier than was possible when putty, dough, or wool had to be employed for the purpose, and those substances were a great improvement on artificial noses. With a little trouble it can be so joined to the face as to defy detection. It can also be used for making the cheeks fuller, the chin and jaw heavier, and in fact wherever it is necessary to build up a feature.

Having broken a piece off the stick—it is made up in the same form as grease paints—knead it thoroughly with the fingers till it becomes soft. Then paint the place to which it is to be affixed with spirit gum, and when the spirit has evaporated, smear a small quantity of the paste over it; this will serve as a base on which to build the rest, and by being gummed on, there is no fear of its coming off. Now put on the rest of the paste, and carefully wipe all of it from the fingers, for which purpose they may be rubbed with vaseline. Next smear the fingers to be used for modelling the new feature with vaseline, and when the shape is obtained smooth the paste away into the neighbouring skin.

When a feature has to be improved in this way it should be done before the make-up is commenced, and the paste covered with the complexion in the ordinary way, care being taken to work over it without pressure, for which purpose the paint may be warmed and put on with the finger, so that the shape is not altered.



MISS ELLEN TERRY AS "BEATRICE." (Wig made by C. H. FOX.)

TO REMOVE THE MAKE-UP.

The make-up which has taken sometime to produce is very easily removed by the use of vaseline or cocoa butter. The wig should first be taken off by holding it in the same way as in putting it on and pulling it upwards and towards the forehead. Then the moustache, whiskers and beard, are removed by carefully peeling them away from the skin, this can be done without inconvenience, if the face is cleanly shaved. If made-up eyebrows are worn they can be removed in the same way, but if they have been put on with crepe hair they are best left on till they come away of themselves in the next stage of cleaning the face. This is done by thickly smearing it with one of the

Emollients named above, and rubbing gently until all the paint has been moved, *i.e.*, that when wiped away with a finger the skin shows through. Then, with a dry towel remove all the grease, and if necessary repeat the operation. All the paint, the spirit gum, and with it the eyebrows if left on, will thus be taken away, and the face may be further treated with soap and water in the ordinary way.

Grease paint in the hair is taken out in the same manner, and powder may be removed by brushing it lightly.

In all cases where it is possible to do so a sketch of the make-up should be made, as



MR. J. L. TOOLE AS "PAUL PRY." (Wig made by C. H. FOX.)

this not only helps the wig maker in showing him exactly what is required, but is of great use to the actor at the time of the performance. For this purpose a photograph will be found particularly convenient as it may be readily altered.

In making-up, broad effects should be aimed at rather than multiplicity of detail, as the latter is apt to be lost in a large hall, and the result will appear like a smudge.

If the face becomes wet and shiney with perspiration, it should be dried by pressing a towel on it, not by wiping in the ordinary way, and if necessary it may be powdered lightly.

APPENDIX.

In order to meet the requirements of many amateurs, and the promoters of tableaux vivants, the following notes have been compiled so that the types of nations most frequently required for stage purposes may be more easily reproduced.

It must be borne in mind that no attempt at a scientific classification has been



MISS E. FARREN IN "FRANKENSTEIN." (Wig made by C. H. FOX.)

attempted, and for further information reference must be made to the various works on Ethnology, among which the following will be found most useful :—

The Natural History of Man ...	by J. C. PRITCHARD, M.D.
The Physical History of Mankind ...	by the same author.
The Races of Men	by ROBERT KNOX, M.D.
The Human Race	by LOUIS FIGUIER.
Types of Mankind	by J. C. NOTT, M.D., & G. R. GLEDDON.
The Peoples of the World	by R. BROWN.

The broad distinctions of the various races should always be kept in mind. Thus, the nations which spring from the Teutonic stock are of good height, and possess well-proportioned limbs; they have clear complexions, blue eyes and fair hair, while those which belong to the Latin are of middle stature, and have black hair and eyes, and a complexion capable of turning brown under the sun's rays. The Celtic tribes were described by the ancients as tall, fair, and red-haired; but, except in the northern districts of Scotland, the modern descendants of the Celts have dark hair and complexion as frequently as blonde or red hair, and a fair skin.



MR. HENRY KEMBLE IN "ENEMIES," PRINCE OF WALES THEATRE.
(Wig made by C. H. FOX.)

GREASE PAINTS

Are made in various colours, which may be arranged thus:—

No.	1. Very Pale Flesh.	No.	7. Brown.
,,	1½. Moderately Pale.	,,	8. Armenian Bole.
,,	2. Fair.	,,	9. Dark Sunburn.
,,	2½. Medium Flesh Colour.	,,	10. Brown.
,,	3. Pale Complexion.	,,	11. Burnt Umber.
,,	3½. Slightly Sun-burnt.	,,	12. Black.
,,	4. Dark Flesh Colour.	,,	13. Red Brown.
,,	5. Sallow.	,,	14. Chocolate.
,,	5½. Sallow, but not so White.	,,	15. Brick Red.
,,	6. Dirty Yellow.	,,	16. Dark Brown.
,,	6½. Japanese.	,,	20. White.

"Lining Sticks" are made in blue (light and dark), lake, brown and black.

In the following notes, after the colour for the complexion, hair, etc., will be stated in tabular form, to avoid repetition.

The fashion of wearing the hair and beard among all nations will, of course, depend on the period to be represented.



MR. AND MRS. WILLIE EDOUIN IN "THE BABES." (Wigs made by C. H. FOX.)

THE ENGLISH

Possess for the most part the characteristics of the Ancient Celts, viz., a fair skin, blue eyes, and blonde hair; but Professor Huxley considers that a dark type can also be traced, and this is no doubt due to early intermarriage with the many different races which formed the armies of the Romans.

The fair type is, however, much more numerous, and is consequently regarded as the true one.

Complexion—No. 2½ or 3. Hair--Fair.



MR. ARTHUR ROBERTS AS THE "VICAR OF WAKEFIELD," BURLESQUE, GAIETY THEATRE. (Wig made by C. H. FOX.)

Young soldiers and sailors may be made up with No. 3 paint in the ordinary way; the latter generally wear beards, while the former only keep the moustache. The powder should be white or pink, if tinted at all.

For middle-aged soldiers or sailors, No. 4 may be mixed with some orange-chrome,

the "lining" may be done with lake or blue, and fuller's earth should be used for powdering.

Costermongers, being usually sallow, may be made up with No. 5, slightly tinged with No. 8; heighten the cheek-bones with yellow or No. 5½, and if a beard is not worn, it will be well to blue the chin and upper lip. Paint the eyebrows the reverse way, to make them look thick, and wear a scratch wig. Powder with fuller's earth.



MISS GRACE HUNTLEY. (Wig made by C. H. FOX.)

SCOTCHMEN.

The northern inhabitants of Scotland present the characteristics of the Ancient Celts; they are well built, and have fair complexions, blue eyes, and fair or red hair. In the greater part of the Western Highlands the prevalent characters are dark brown hair, uncurled, complexion not very fair, but with grey eyes.

The typical stage Scotchman has a fair complexion with sandy hair.

Complexion—No. 2½; bright colour on the cheeks.
Hair—Sandy, short and wavy; "mutton-chop" whiskers, sandy.
Powder—White or Pink.

IRISH.

The Irish resemble the Highlanders of Scotland, and therefore have a very fair complexion, and light brown hair, their eyes are generally light.

Complexion—No. 3, or Nos. 5 and 10; very little rouge.
Hair—Dark, short; small side whiskers may be worn.
Powder—White or Fuller's Earth.



MR. LAWRENCE CAUTLEY IN THE "RED LAMP." (Wig made by C. H. FOX.)

WELSH.

In South Wales the brunette complexion and black eyes are common.

THE AMERICAN

Closely resembles the English type. The "Yankee," however, by intermarriage with the Indian tribe, has acquired the high cheek bones and the short chin and nose which characterise the Southern Red Indians.

The "Stage American" is made up after this type—

Complexion—Nos. 5½ and 10; high light on cheek bones, eyes sunk with No. 8.
Hair—Long, straight, brown, brushed from the forehead. Straight chin beard, with or without moustache.
Powder—Fuller's Earth.

THE MONGOLIANS

"Have a tawny hue and black hair; broad face, flat nose, projecting cheek bones, and long narrow orbits of the eyes."—*Dr. Schott.*

Complexion—No. 10.



MISS ELLEN TERRY AS JULIET. (Wig made by C. H. Fox).

FRENCH.

"In France there is a Northern race, tall in stature, with fair hair, light eyes, and oval head, occupying about a fifth of the country, while South of the Loire the people are for the most part of comparatively low stature, with dark hair and eyes, and round head, their area being about three-fifths of the total space. Between these regions here lie a mixed people."—*R. Brown.*

The "Stage Frenchman" of to-day is generally swarthy, or dark, and is made up thus—

Complexion—Nos. 2½ and 10.

Hair— Dark brown or black, short, and brushed back from the forehead without being parted, or parted in the middle and brushed on the forehead, and away from the temples. Moustache and imperial; or close whiskers and a short beard, either brushed to a point or from centre parting.

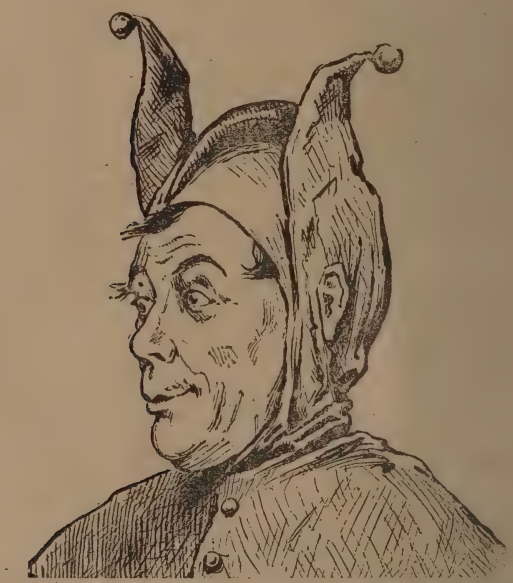
Powder—Fuller's Earth.

THE PORTUGUESE

"Are much less handsome than the Spaniards; most frequently they have irregular features, retroussé noses, and thickish lips. Their complexion is rich, but the Northern peasants are usually swarthy. They have black hair and eyebrows."—*Brown.*

The women have a sallow complexion, abundant hair, and fine eyes.

Complexion—No. 5, with a little 10.
Hair—Black.
Powder—White or Fuller's Earth.



MR. LIONEL BROUGH AS "TOUCHSTONE." (Wig made by C. H. FOX.)

THE SPANIARD,

Like the African, is in general of moderate height, and has a brown skin; he closely resembles the Portuguese, but is handsomer, though he is rather undersized. Lower classes have high cheek-bones, slightly arched eyebrows, and generally wear side whiskers only.

The women are generally brunette, although the blonde type occurs frequently. They are almost always short of stature, have large eyes, veiled by thick lashes; a delicate nose, and well-formed nostrils.

THE WALACHIANS

Are well made, and robust, they have oblong faces, black hair, thick and well arched eyebrows, bright eyes, small lips and white teeth.

Complexion—No. 4.
Powder—White or Fuller's Earth.

THE GREEKS

Have the following characteristics:—A high forehead, rather a wide distance between the eyes, with the slightest possible depression at the top of the nose, this last straight or slightly aquiline, large eyes, opening widely and surmounted by a



MISS JANET ACHURCH. (Wig made by C. H. FOX.)

carcely arched eyebrow, a short upper lip, a small or medium sized mouth, delicately ut, and a prominent and well-rounded chin.

Complexion—No. 1 and 10.
Hair—Black.
Powder—Fuller's earth.

N.B.—Among the ancient Greeks a low forehead was regarded as a beauty, and the hair was consequently worn brushed forward.

THE DANES

Have a fair, ruddy complexion, blue eyes, and blonde hair.

The ancient people took great pride in their hair, which they allowed to grow to a great length. They shaved their faces, except the upper lip, and the moustache was kept as long as possible.

Complexion—No. 2. Hair—Fair. Powder—White.



MR. ARTHUR STIRLING AS THE "HUNCHBACK."

(Wig made by C. H. FOX.)

THE ITALIANS

Have an elegant, light, and graceful form, elevated and finely shaped features, intellectual and lively expression, and the darker complexion with blacker eyes and hair, which characterise most of the natives of the South of Europe.

In the ancient Italians the head is large, and the forehead of no great height. The



Miss Polak, Avenue Theatre. (Wig made by C. H. FOX.)

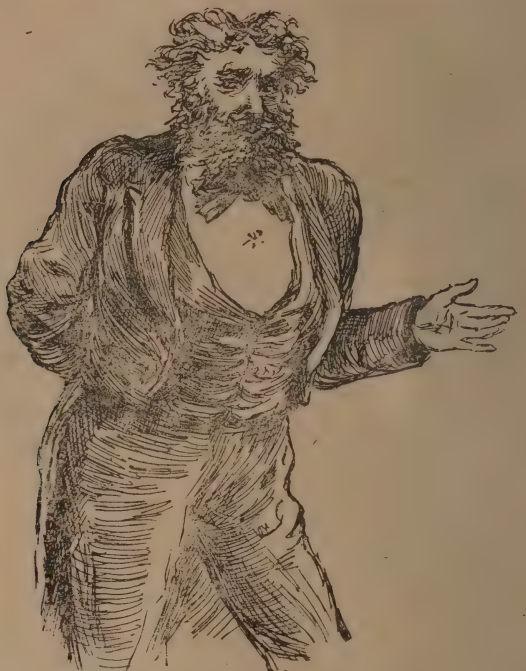
nose divided from the forehead by a marked depression, is aquiline, the lower jaw is broad, and the chin prominent.

Complexion—No. 3 ; or 3 mixed with 10.
Hair—Black.
Powder—Fuller's Earth, or a slightly brown powder.

THE FINNS AND LAPPS.

The Finns of the sea coast have a dusky complexion, serious, gloomy aspect, and harsh voices and slow utterance, strong limbs and firm gait. Their hair is yellow, sometimes red or white, and sometimes of a dark yellow; but the Finns of the interior closely resemble the Lapps.

Lapps have prominent foreheads, hollow and large eyes, with short and flat noses and wide mouths. Their hair is short, straight, and thin, and so is their beard, the hair of which scarcely covers their chins. The colour of the hair of both sexes is black, contrary to what the rest of the northern nations have, who are inclined to fairness.



MR. FRANK WYATT AS "ROMELLI" IN THE "COLONEL."
(Wig made by C. H. FOX.)

THE JEWS.

The Jews have assimilated in physical characters to the nations among whom they have long resided, though still to be recognised by some minute peculiarities of physiognomy. In the Northern countries of Europe they are fair. Blue eyes and flaxen hair are seen in English Jews; and in some parts of Germany the red beards of the Jews are very conspicuous. The Jews of Portugal are very dark.

The typical Jew is, however, generally made up dark.

Complexion—No. 2½ and 10.
High light on cheek bones, and on the bridge of the nose; or that feature may be made with nose paste.
Lips—Rather full. Hair—Dark Brown or Black. Beard and Moustache.
Powder—Fuller's Earth.

THE HINDOOS

Have small hands and feet, a high forehead, black eyes, well arched eyebrows, fine bright black hair, a more or less brown skin, which, in the South of India, and particularly among the lowest classes, is sometimes black.



MISS HELENA LEYTON. (Wig made by C. H. FOX.)

Among the higher classes, the colour of the skin is much fairer than in the lower. Hair grows plentifully on the face, and the beard is frequently brushed from a centre parting.

Complexion—No. 10 with a little of No. 5. Hair—Black.
Powder—Light Brown or Fuller's Earth.

THE PERSIANS

"Possess a great regularity of features, an oval countenance, luxuriant hair, large and well-defined eyebrows, and that soft dark eye, held in such high estimation in the East."—*Figuier.*

Complexion—Nos. 5 and 10.
Hair—Black. The Moustache and Beard are generally worn.
Powder—Fuller's Earth or Light Brown.



MR. DAVID JAMES AS "THE GUV'NOR." (Wig made by C. H. FOX.)

THE ARABS.

"The characteristics of the Arab race are a long face with a high-shaped head, an aquiline nose nearly in a line with the forehead, a retreating and small mouth; the eye not at all deep set in spite of the want of prominence of the brow."—*Figuier.*

Their beards are of a deep black, artificially coloured if not naturally so, which are generally allowed to grow long and bushy.

Their complexion displays great diversities in the different countries inhabited by them, from black to yellow, though many are as fair as the Europeans of the more northern countries.

The black tribes differ from the negroes in not having woolly hair.

Complexion—No. 10; lightened or darkened as necessary.
Hair—Black, generally of moderate length. Powder—Brown, or Fuller's Earth.

THE CHINESE

Are of a middle stature. Their limbs, especially their hands and feet, are very small; their complexion yellow or brownish. Their face is rather flat, the cheek bones high, the nose small with wide nostrils; the eyes prominent and oblique, the eyebrows thick, the hair black, straight, stiff, and plentiful; but the whiskers and beard are scanty.

Complexion—No. 5½. High lights on cheek bones.
Hair—Black, straight. Powder—Fuller's Earth.

To get the effect of the "almond eyes," the outer corners of the lids should be painted with white, in order to lengthen the eye, and under it a dark line going upwards and outwards to represent the lashes.



SCENE FROM "THEODORA," FRENCH PLAY, GAIETY THEATRE. (Wigs made by C. H. FOX.)

THE JAPANESE

"Are of a yellowish colour. Their eyes are oblong, small, and deep sunk in the head, of a dark brown or black colour; and the eyelids form in the great angle of the eye a deep furrow which makes the Japanese look as if they were sharp sighted, and discriminates them from other nations. The eyebrows are also placed somewhat higher.

Their heads are in general large, and their necks short. Their hair black, thick and shining from the use they make of oils. Their noses, although not flat, are yet rather thick and short."—*Thunberg.*

Complexion—No. 6½. Hair—Black. Powder—Fuller's Earth.



Scene from "Pygmalion and Galatea," Lyceum Theatre.
Mr. H. Kemble and Miss Sophie Larkin. **(Wigs made by C. H. FOX.)**



Miss Rose Leclercq in "Heart of Hearts." **(Wig made by C. H. FOX.)**

EGYPTIANS.

There are three types of ancient Egyptians; the Ethiopian, the Indian, and the Berber.

THE ETHIOPIAN TYPE is distinguished by a prominent jaw, a thick lip, a broad flat nose and protruding eyes. The complexion is almost black and the hair woolly.

THE INDIAN TYPE.—The nose is long and narrow, the eyelids are thin, long, and slanting obliquely from the top of the nose towards the temples; the ears are set high in the head; the body is short and slight, and the legs are very long.

THE BERBER TYPE, to which the modern race belongs, has a broad forehead, a rounded chin, full cheeks, a straight nose with strongly curved nostrils, large brown eyes, a narrow mouth with thick lips and white teeth, high projecting ears, and extremely black beards and eyebrows. The colour of the skin is a dull red; and the hair is black and generally curly.

Complexion—No. 10, heightened according to the type.
Hair—Black; generally long, and curled among the ancient tribes.
Powder—Fuller's Earth or Light Brown.

N.B.—The paintings in the temples and tombs represent the ancient Egyptians as having a copper-coloured, reddish, or light chocolate complexion.



MR. A. M. DENNISON IN "AS IN A LOOKING GLASS."
(Wigs, &c., made by C. H. FOX.)

CLOWNS.

Complexion—White paint, with very little rouge under the eyebrows.

The mouth is enlarged by painting the lips heavily with vermilion, and the cheeks and forehead should be tatooed with the same colour; the design to be left to the fancy of the actor, crescents and stars being the most common.

Wig. No moustache or beard.



MISS MARY ANDERSON AS "PARTHENIA" IN "INGOMAR."

(Wig made by C. H. FOX.)

PANTALOONS.

Complexion—As clown's, but lined with blue or brown. Wig—White.
"Pantaloon" beard, no moustache.

THE GERMANS

Are described by the ancients as a people of tall stature, robust form, with fair complexion, red hair and blue eyes. This type is most frequently met with in the North; but in the South among the high Germans the rule does not obtain, a swarthier type with dark hair is the more frequently seen.

On the stage the fair type is generally presented as typical of the nation.

Complexion—No. 2½; with high lights to broaden the features.
Hair—Fair, long, and brushed from the forehead without being parted.
A fair moustache and beard frequently brushed from a centre parting.
Powder—White or Pink.

Spectacles or pince-nez may be worn with advantage.



MR. F. KERR, AS "MAJOR TARVER" IN "DANDY DICK."
(Wig made by C. H. FOX.)

POLES

Vary in complexion, many having dark eyes and hair.

RUSSIANS.

The N. Russian is very fair, the Russian peasantry have often light brown, or flaxen, or yellow hair.



MISS JENNY MCNUTTY IN "FRANKENSTEIN," GAIETY THEATRE.

(Wig made by C. H. FOX.)

THE AMERICAN INDIANS

"Approach closely to the Yellow Race, belonging to Asia, in their hair, which is generally black, rough, and coarse, in the scarceness of their beard, and in their complexion, which varies from yellow to a red copper-colour. Among one portion of them the very prominent nose and large open eyes recall to mind the White Race.

"The nations of the Southern branch of the Red Race resemble the Yellow Race more closely than those of the Northern. Their complexion which is often yellowish



MR. S. CAFFREY IN "TURNED-UP." (Wig made by C. H. FOX.)

or olive, is never so red as that of the Northern Indians; their noses are not so prominent, and they frequently have oblique eyes."—*Figuier.*

Complexion—No. 8, or mixed with 5.

Hair—Black, long, straight, coarse, coming down very low on each side of the forehead.

Powder—Fuller's Earth.

N.B.—The face must be tattooed with red, blue, white, or yellow, or with combinations of these colours, according to fancy.

STATUARY.

The ground work may be made with White paint, or ladies may prefer *Blanc de Perles.*

For Powder—Pure Oxide of Zinc should be used and dabbed on with flannel made into a pad or ball.

A white "marble" wig should be worn, and if a beard or moustache is required they must be made of the same material as the wig. Paint the eyebrows white, and to throw them up put a faint shadow (blue or brown will be found to be the best) above and below them.

For Drapery, *Crepe de Chine* will be the most effective material. Where the legs show, white tights thickly powdered with Plaster of Paris, or Oxide of Zinc, should be worn.

N.B.—In "posing" statues, especially for tableaux vivants, the actors will be greatly helped in keeping still if a narrow board on which they can lean is firmly fixed to the back of the pedestal on which they stand.



SCENE FROM "TRAGEDY," ROYALTY THEATRE. **(Wigs made by C. H. FOX.)**

MINSTRELS.

Complexion—Prepared burnt cork rubbed in with vaseline. Paint the lips with carmine, and put a little on the cheeks, and round the eyes.

Wig—"Plain," *i.e.*—like an ordinary Negro.
"Corner"
"Trick," with a moveable tuft.



MISS LINGARD. (Wig made by C. H. FOX.)

THE NEGRO

Has protruding lips, a low forehead, projecting teeth, woolly and half-frizzled hair, thin beard, broad flat nose, retreating chin, and round eyes.

Complexion—No. 10 mixed with black. The Negro complexion is, as a rule, dark brown, not black.

Hair—Black, short, crisply curled, and coarse.

If a moustache and beard are worn, they should be very short and coarse; with very little whiskers, as the hair grows most slightly on the cheeks.

Powder—Dark Brown.

Theatrical Wig Department.

FLOWING WIGS.

	£	s.	d.
Richard the Third, dark brown	0	15	0
Hamlet, brown	0	15	0
Hamlet, light	1	0	0
Macbeth	0	15	0
Romeo	1	0	0
Prince Arthur	1	0	0
Rochester	1	10	0
King John	1	0	0
Sebastian	1	0	0
Jasper Carew	1	0	0
Claudio	1	0	0
Charles the First, light brown	1	0	0
Charles the Second, with lappets	1	10	0
Don Cæsar de Bazan	1	0	0
Prince Philamir	1	0	0



MR. R. SOUTAR AS "ROWLEY," "SCHOOL FOR SCANDAL."
(Wig made by C. H. FOX.)

FLOWING WIGS—*continued.*

	£	s.	d.
Ingomar	1	0	0
Trenetz	0	15	0
Pygmalion	1	0	0
Peter Spyke	0	12	6
Chedzoy	1	0	0
Orlando, light brown	0	15	0
Orlando, light golden	1	0	0
James the Second	1	10	0
Louis the Thirteenth	1	10	0
Sir Giles	1	0	0
Richard Cœur de Lion	1	0	0
Macduff	0	15	0
Laertes	0	15	0
Claude Duval	1	10	0
Faust, fair	1	0	0
Faust, grey	1	0	0

WHITE AND GREY FLOWING WIGS.

	£	s.	d.
Brabantio, and Beard	0	15	0
The Duke of Venice, and Beard	0	15	0
Duke of Venice	0	15	0
Antonio	1	0	0
Matthew Elmore	1	0	0
Shylock	15/- and	1	5 0
Hermit, Wig and Beard	15/- and	1	10 0



MR. H. CRISP AS "SIR OLIVER SURFACE," "SCHOOL FOR SCANDAL."
(Wig made by C. H. FOX.)



MISS E. FARREN AS "ARIEL." (Wig made by C. H. FOX.)

FLOWING WIGS—*continued.*

	£	s.	d.
Leonato	1	0	0
Old Gobbo	0	15	0
King Lear, and Beard	0	15	0
Polonius, and Beard	0	15	0
Master Walter	1	0	0
Old Father Christmas with Beard	0	10	6
Ghost in Hamlet, as worn by Mr. T. MEAD, and made by C. H. Fox, best	1	0	0
,, ,, ,, ,, 2ad quality	0	12	0
Abram 15/- and	1	0	0



SCENE FROM "BABES," MR. L. BROUGH, AND MISS GRACE HUNTLEY.
(Wigs made by C. H. FOX.)

TIE WIGS.

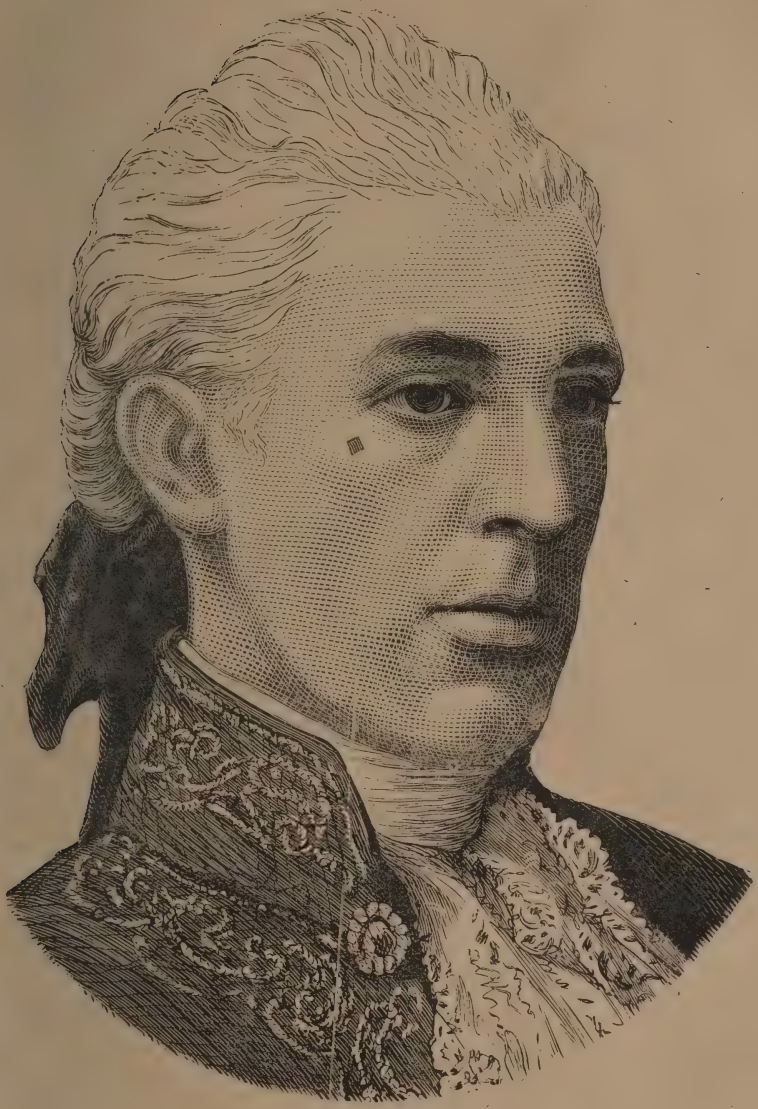
	£	s.	d.
Young Marlow, light	1	0	0
Snake, dark	0	15	0
Sir Charles Pomander, light	1	0	0
Paul Pry	0	12	6
Brown Tie Wig	0	14	0
Fair Tie, human hair	1	0	0
,, mohair	0	12	6
Red Tie, human hair	1	0	0
Grey ,, ,, ...	1	0	0
,, ,, mohair	0	12	6
Bob Acres (1st wig) red	1	0	0
,, (red wig)	1	0	0
Beauseant 15/- and	1	0	0
Clavis 15/- and	1	0	0
Claude Melnotte 15/- and	1	0	0



MISS WEBSTER. (Wig made by C. H. FOX.)

COURT WIGS (GENTLEMEN'S).

	£	s.	d.
Charles Surface	0	12	6
Joseph Surface...	0	12	6
Sir Peter Teazle			
Captain Absolute	0	12	6
Louis the Fifteenth	0	12	6
Dick Dowlas (2nd wig)	0	10	6
Frontignac	0	12	6
Careless	0	12	6
Sir Oliver Surface	0	12	6
Sir Antony Absolute	0	12	6
Bob Acres (2nd wig)	0	12	6
Flutter, as worn by Mr. W. TERRISS, and made by C. H. Fox, best	1	5	0
,, ,, ,, ,, ,, (2nd quality)	0	12	6
Narcisse	0	15	0



MR. S. B. BANCROFT AS "JOSEPH SURFACE" IN "SCHOOL FOR SCANDAL."

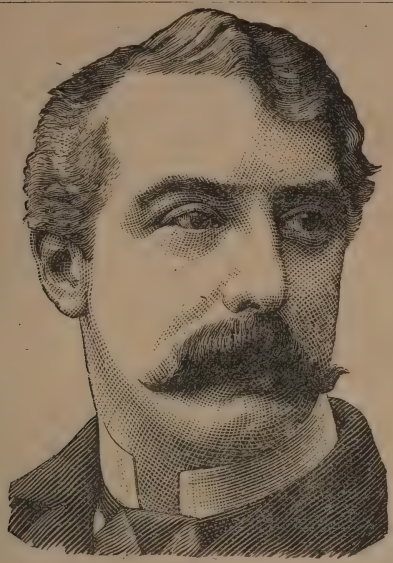
(Hair dressed, &c., by C. H. FOX.)



MISS ADA REHAN. (Wig made by C. H. FOX.)

DRESS WIGS.

	£	s.	d.
Captain Hawtree	0	12	6
Dundreary	0	15	0
Sir Wm. Evergreen	0	15	0
D'Alroy	0	17	6
Red Dress (rough)	0	12	0
,, (gentleman's)	0	15	0
Sir Geoffrey Champneys	0	12	0
Fair Dress (side or centre parting)	0	17	6
Brown ,, ,, ,, ...	0	12	6
Light Brown	0	15	0
Prince Borowski (Glass of Fashion)...	1	5	0
Grey Dress...	0	12	6
White ,, ...	0	10	6
Black ,, ...	0	12	6
Sir Harcourt Courtley, as worn by Mr. ARTHUR CECIL, and made by C. H. FOX, best	1	5	0
Sir Harcourt Courtley, second quality	0	15	6
Dress Wigs, all colours, side or centre parting, made of mohair	0	10	0



MR. A. DACRE. (Wig made by C. H. FOX.)

SCRATCH WIGS.

Chateau Renaud	0	7	6
Wormwood	0	7	6
Cousin Joe	0	7	6
Bill Sykes	0	7	6
Simmons	0	7	6
Jack Sheppard	0	7	6
Walker Chalks	0	7	6
Cox	0	7	6
Box	0	7	6
John Small	0	7	6
Sam Weller	0	8	6
Mephistopheles, with Eyebrows, Moustache, and Chinpiece	0	10	6
Frenchman, with Moustache and Imperial	0	15	0

BALD WIGS.

Middlewick	0	12	6
Col. White	0	15	0
Monk	0	15	0
Old Man, Comic Bald, in all colours and styles	0	10	0
Spriggins, and Whiskers, as worn by Mr. J. L. TOOLE, and made by C. H. FOX	0	12	6
Rip Van Winkle, with Beard	0	14	0
Eccles	0	10	6
Crépin	0	10	6
Bouncer	0	10	6
Old Dornton	0	12	6
Pickwick	0	10	6
Father Time	0	10	6
Captain Copp	0	12	6
Micawber	0	15	0
Ally Sloper	0	17	0

BALD WIGS—*continued.*

	£	s.	d.
Shylock, and Beard, as worn by Mr. HENRY IRVING, and made by C. H. FOX, best	1	5	0
Shylock, and Beard, second quality	0	12	6
Barbican	0	12	6
King Lear	0	15	0
Doublechick, as worn by J. L. TOOLE, and made by C. H. FOX, best make	1	5	0
Doublechick, second quality	0	12	6
Gladstone Wig, Whisker, Chinpiece and Nose complete	1	0	0
Chevalier Walkinshaw 15/- and	1	3	0
Chrysos 15/- and	1	1	0
Hogg (Bubbles) 15/- and	1	0	0



MISS EMILY THORNE, "THE BUTLER." (Wig made C. H. FOX.)



MR. GEORGE BARRETT, "NOBLE VAGABOND." (Wig made by C. H. FOX.)

LADIES' WIGS.

	£	s.	d.
Mrs. Candour 17/6 and	1	1	0
Pompadour 17/6 and	1	1	0
Marie Antoinette 19/6, 21/–, 30/– and	2	2	0
Duchess of Devonshire 17/6, 21/– and	1	10	0
Marguerite, fair, with two plaits } human hair ... } 21/–, 30/–, 40/–, 50/–, 60/– and	5	0	0
Long, Straight, or Waved Hair at back, and Fringe on top, suitable for dressing any style dark, 21/–, light	1	5	0
Golden Ringlet Wigs 20/–, 30/–, 40/–, 50/– and	3	3	0
Short Curly Wigs, suitable for Ladies playing Boys' parts in Burlesque, any colour 10/6, 12/6, 15/–, 20/– and	1	5	0
Clarice, (Comedy and Tragedy), as worn by MISS MARY ANDERSON, and made by C. H. FOX...	3	3	0
Present Fashion, Fringe on top, and Knob at back, dark 21/- light	1	5	0
Queen Elizabeth, auburn 25/– and	1	15	
Comic Old Woman, red, grey, or black	0	15	0
,, ,, any other colour	0	19	6
Ladies' Fronts, in every possible style and colour 5/- and	0	7	6
Nell Gwynne, auburn, as worn by Miss ST. JOHN, and made by C. H. FOX	2	10	0

LADIES' WIGS—*continued.*

	£	s.	d.
Lady Teazle, as worn by Mrs. BANCROFT, and made by C. H. Fox, best make and extra fine materials	3	3	0
Lady Teazle, common qualities but same style 42/–, 21/–, 15/– and	0	12	6
Lady Teazle, as worn by Miss MARIE LITTON, and made by C. H. Fox, best make and extra fine materials	3	3	0
Lady Teazle, common qualities but same style ... 42/–, 20/–, 15/– and	0	12	6
Queen Henrietta, as worn by Miss ELLEN TERRY, and made by C. H. Fox, best make and extra fine materials	3	3	0
Queen Henrietta, second quality but same style	1	10	0
Galatea, white, as worn by Miss MARY ANDERSON, and made by C. H Fox	2	2	0
Madame Favart, as worn by Miss FLORENCE ST. JOHN, and made by C H. Fox, best make and extra fine materials	3	3	0
Madame Favart, commoner qualities but same style 42/–, 21/–, 15/– and	0	12	6
My Sweetheart, as worn by Miss MINNIE PALMER, and made by C. H. Fox	2	2	0



MISS MILLWARD. **(Wig made by C. H. FOX.)**



MR. BOWLAND. (Wig made by C. H. FOX.)

LADIES' WIGS—*continued.*



MISS GRACE HAWTHORNE IN "SIBERIA." (Wig made by C. H. FOX.)

	£	s.	d.
Stephanie, "Forget-me-not," as worn by Miss GENEVIEVE WARD, and made by C. H. FOX, best make and extra fine materials	3	3	0
Stephanie, "Forget-me-not," second quality	1	10	0
Parthenia	2	2	0
Æsthetic Wig, as worn by Miss MYRA HOLME, and made by C. H. FOX, best make and extra fine materials	2	2	0
Æsthetic Wig, second quality	1	1	0
Fashionable Lady, the hair drawn up from the back and puffs on top, as worn by Miss SOPHIE EYRE in "Youth," and made by C. H. FOX, best make and extra fine materials	2	2	0
Fashionable Lady, second quality	1	5	0
Rosalind, short Wavy Hair, as worn by Miss WALLIS, and made by C. H. FOX...	2	2	0
Rosalind, second quality	1	1	0
Viola	1	10	0

SUNDRY WIGS.

	£	s.	d.
Flaxen Curled, Country Boy	0	9	0
Sir Giles Overreach	0	12	6
Boots at the "Swan"	0	10	0
Quaker	0	10	6
Claudian	1	5	0
Beau Farintosh	1	0	0
Chinaman	0	8	6
Old Potter	0	12	6
Monk	0	9	6
Japanese	0	12	6
Pantaloon with Beard	0	12	6
Robinson Crusoe	0	10	0
Watteau	0	12	6
Footman	0	12	6
Coachman	1	0	0
Bunthorne	1	5	0



MR. C. COLLETTE IN "CRYPTOCONCHOIDSYPHONOSTOMOTA."

(Wig made by C. H. FOX.)

	£	s.	d.
Dr. Pangloss	0	15	0
Barrister	1	5	0
Judge's Wig	2	0	0
,, ,, imitation	0	5	0
Plain Skull Cap	0	4	6
Maid Servant with Cap	0	15	0
Marmaduke Magog	0	15	0



MISS ROSE LECLERCQ, "TWELFTH NIGHT," LYCEUM THEATRE.

(Wig made by C. H. FOX.)



MR. H. H. HOWE, AS "FARMER FLAMBOROUGH," "OLIVIA," LYCEUM THEATRE. (Wig made by C. H. FOX.)



MISS FANNY WENTWORTH. (Wig made by C. H. FOX.

SUNDRY WIGS—*continued.*



MR. C. CARTWRIGHT IN THE "NOBLE VAGABOND." (Wig made by C. H. FOX.)

	£	s.	d.
Page, fair	0	15	0
,, dark...	0	12	6
Clown, English...	0	8	6
,, French, in all colours...	0	12	6
Fusbus	0	12	6
Comic Countryman, any colour	0	7	6
Bombastes Furioso	0	12	6
Padded Wigs for Pantomimes and Burlesques from	0	10	6
Mechanical Wigs, the hair to fly up at will, all colours ... ,,	0	15	0
Wigs with Forehead and Eyebrows complete, to represent noted characters, such as Mr. Gladstone Lord Wolseley, Arabi Pasha, and any character not in stock made to order from	0	15	0



MRS. CONOVER. (Wig made by C. H. FOX.)

NIGGERS' WIGS.

	£	s.	d.
Ordinary	0	1	6
,, with Brutus	0	2	0
,, mechanical, to fly up at wish of wearer	0	3	0
Old Nigger, grey or white	0	2	0
,, ,, bald	0	4	0
Ordinary Nigger, best make, human hair, with parting	0	9	6
,, ,, grey or white, human hair	0	10	6
,, ,, ,, ,, bald	0	10	0
Crepe Masks for Nigger characters, to avoid blacking	0	5	6
Burnt Cork in boxes	0	1	0



MR. C. GLENNY IN "THE LODGERS." (Wig made by C. H. FOX.)



MISS E. LAWRENCE AS "IRIS," IN "ON CHANGE." (Wig made by C. H. FOX.)

BEARDS, WHISKERS, MOUSTACHES, &c.

	£	s.	d.
No. 1.—Beards and Moustaches on wire, ordinary	0	2	0
,, ,, very full and long	0	2	6
Sailors' Beards	0	1	0
Beards without Moustaches, very long, grey or white, suitable for Father Christmas	0	3	6
No. 2.—Beards, best knotted on gauze, all colours	0	2	6
No. 3.—Beards, knotted on gauze, with an invisible wire fastened inside to avoid gumming, very superior and perfectly natural ...	0	4	6
Ditto ditto with Moustache complete ...	0	7	6



MISS HARRIET JAY, "ALONE IN LONDON," OLYMPIC THEATRE.

(Wig made by C. H. FOX.)

	£	s.	d.
No. 4.—Whiskers on wire, all colours	0	1	0
,, and Moustache	0	1	6
,, ,, Dundreary	0	2	0
,, on gauze, superior	0	1	0
,, ,, with invisible wire	0	2	6
Moustaches on net, common	0	0	6
,, superior, on gauze	0	1	0
,, ,, with spring	0	1	6
,, on hair net foundation, the very best made, perfectly natural, suitable for Detective business... ...	0	2	6

BEARDS, WHISKERS, &c.—*continued.*



MR. GREET IN "ON CHANGE." (Wig made by C. H. FOX.)

	£	s.	d.
Imperials	0	0	6
,, large	0	1	0
Chinpieces... from	0	1	0
Eyebrows, to stick on per pair	0	1	0
,, on gauze, to go across the forehead and fasten with elastic per pair	0	2	0

CREPE HAIR, in every possible colour, for making false Beards, Whiskers, Moustaches, &c., **6d.** per yard.

GERMAN WOOL, as used by Mr. HERMANN VEZIN and other artistes, for making Moustaches, Beards, &c., **6d.** and **1/-** per piece.

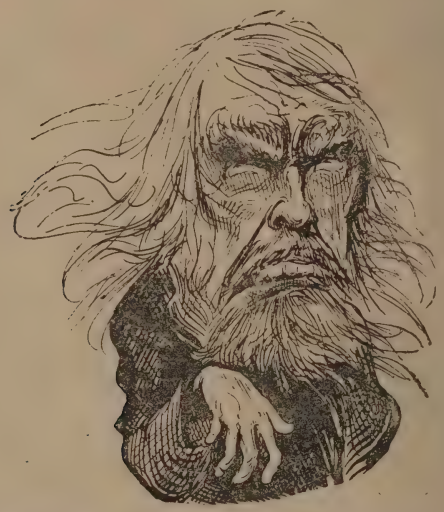
*** *In ordering the above, please note that the hair on the face is nearly always lighter than the hair on the head. A bad make-up is often the result of not paying attention to this.*



MISS MARION HOOD (Wig made by C. H. FOX.)

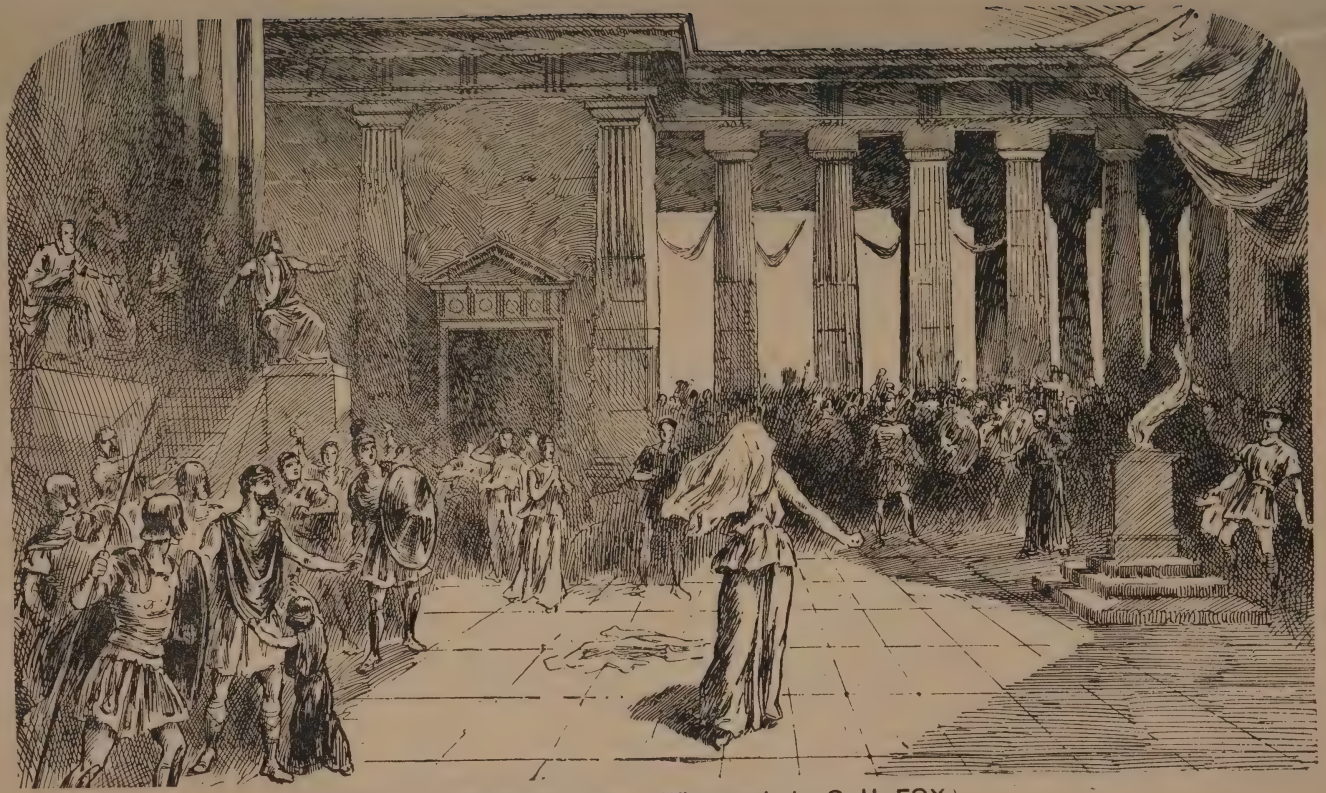
Toilet Requisites, &c.

	£	s.	d.
Antimony (Powdered), for shading the hollows of the eyes, &c. ...	0	1	0
Ami des Dames: containing Rouge, Blanc de Perles, Eyebrow Pencil, two Puffs, Vermiel for the lips, and Looking Glass	0	2	6
Armenian Boule 3d. and	0	0	6
Blanc de Theatre (Fox's)... 6d. and	0	1	0
,, Perles (Pear's)	0	1	3
,, ,, (Pinan's)	0	1	0
,, ,, ,, in pots	0	0	6
,, ,, (Dorin's), white and pink 1/- and	0	2	0
Blossom of Roses 6d., 1/-, and	0	1	0



MR. JULIAN CROSS IN THE "NOBLE VAGABOND." (Wig made by C. H. FOX.)

Bloom of Ninon, pink 6d., 1/-, and	0	2	0
,, ,, white 1/-, 2/6 and	0	5	0
Blue pour les Veignes, in box with stump complete	0	1	6
Blue Powder 3d. and	0	0	6
Bandoline 6d. and	0	1	0
Brushes for lining the face 1d. and	0	0	2
Brushes for applying golden fluid, &c. from	0	0	6
Blanc Gras	0	2	0
Burnt Cork	0	1	0
Burnt Umber	0	0	2
Blocks for Dressing Wigs on... 3/- and	0	7	6
Balm of Columbia	0	2	6
Blanc Marimon	0	2	0
Brown Lining Pencils	0	0	4
Beauty Spots, per packet	0	0	6
Boxes, "Make-up," 2/6, 3/6, 4/-, 7/6, 10/6, 12 6 and	1	1	0
Camel Hair Brushes	0	0	2
Carmine 6d. and	0	1	0



SCENE FROM "WINTER'S TALE." (Wigs made by C. H. FOX.)

TOILET REQUISITES, &c.—*continued.*

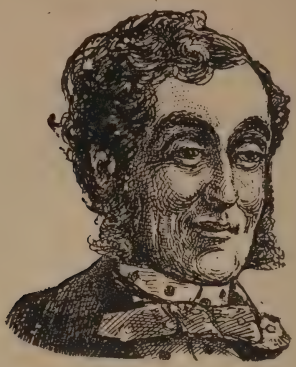


J. F. SHERIDAN AS THE "WIDOW O'BRIAN," "FUN ON THE BRISTOL."
(Wig made by C. H. FOX.)

	£	s.	d.
Chalk, Prepared, white per lb.	0	0	4
,, ,, pink ,,	0	0	6
Chrome to lighten the hair, beards, moustaches, &c. 3d. and	0	0	6
Cold Cream 6d. and	0	1	0
Creme Imperatrice	0	1	6
,, Oriza	0	7	6
Cosmetique, white, black, brown 3d., 6d., and	0	1	0
Curling Irons 6d., 1/-, 2/-, and	0	5	0
Crèpe Hair, all colours per yard	0	0	6
Chinese Rouge per book, 1/-, 1/6, and	0	2	0
Creme de Beauté 1/-, and	0	2	0
Curling Sticks 6d., 1/-, 2/-, and	0	3	6
Domino Masks in silk, satin, velvet and linen, all colours ... from	0	1	0
,, ,, with lace ,,	0	1	6
Dutch Pink	0	0	6
Dressing Cases from	1	1	0
,, Combs 3d., 6d., 1/-, and	0	2	0
Diamond Powder per box	0	1	0
Email Noir, for stopping out teeth in old men's parts	0	1	0
Empress Powder Puffs 4d., 6d., 9d., 1/-, and	0	1	6
Eye Pencils, black or brown	0	0	6
,, blue or red	0	0	10
Etui de Mysterieuse, containing Lip Salve, Blanc, Rouge, Eye Pencil and two Puffs	0	3	0
Etui de Flore, containing Black, Blue and Red Eye Pencils ...	0	2	6
Exhibition Hair Dye	0	2	6
Electric Hair Brushes 1/-, 2/-, and	0	3	6
Face Powder, C. H. FOX's celebrated "Special" used by MISS MARY ANDERSON, and all the leading artistes per box	0	3	6
Floriline for the Teeth	0	2	6
Fay's Creme, camilla, white, pink and yellow	0	3	0
Fard Indien	0	1	6
Fard à Sourcils...	0	1	6
Fay's Veloutine, white, pink and yellow	0	3	0
Fay's Fin de Theatre	0	1	0
False Noses from 3d. to	0	2	6
Fuller's Earth 1d., 2d., 4d. and	0	0	6
Fard de Toilet for the Eyes	0	1	6



MISS CARLOTTA ADDISON. (Wig made by C. H. FOX.)



DAVID JAMES "OUR MR. JENKINS." (Wig made by C. H. FOX.)



MISS MAUD MILLETT. (Wig made by C. H. FOX.)

TOILET REQUISITES, &C.—*continued.*



MR. GEO. GIDDENS IN "WILD OATS." (Wig made by C. H. FOX.)

	£	s.	d.
Fettpuder (Leichner's)	0	1	0
Grease Paints (FOX's celebrated), 28 different shades ... each	0	0	6
,, ,, half-dozen, in neat box	0	2	6
,, ,, one dozen ,, ...	0	4	6
,, ,, thin sticks for lining, &c. each	0	0	4
,, ,, ,, ,, ... half-dozen	0	1	9
,, ,, ,, ,, ... one dozen	0	3	0
,, ,, (German), large sticks	0	1	0
,, ,, ,, ordinary size	0	0	6
,, ,, ,, ,, thin, for lining, &c.	0	0	4
,, ,, ,, box, containing eight sticks	0	2	6
Golden Fluid (FOX's), highly recommended	0	3	0
Golden Wash, perfectly harmless	0	0	6
Glycerine and Rose Water 2d., 4d., and	0	0	6
Grenadine for the Lips per stick	0	1	0
Glycerine, pure... per bottle, 6d. and	0	1	0
Glycerine Toilet Soap 3d. and	0	0	6
Glycerine Balm...	0	0	6
Glycerine Jelly 6d. and	0	1	0
Hairpins, ordinary	0	0	4
,, French	0	0	4
,, Italian	0	0	4
,, Silk per box	0	1	0
,, Gold	0	0	6
,, Silver	0	0	6
,, Waving	0	0	6
Hair Powder in Boxes, in 20 shades, for making the hair any colour desired per box	0	1	0
Hair Powder (German) ditto ditto ,,	0	1	0

TOILET REQUISITES, &c.—*continued.*



MISS MARIE ILLINGTON. (Wig made by C. H. FOX.)

	£	s.	d.
Hare's Feet 3d., and	0	0	6
,, ,, mounted on ivory	0	1	0
,, ,, Puffs	0	0	6
Hair Curlers, Leather, black and white per dozen from	0	0	6
Hair Wavers, for producing a natural wave in the hair ... per pair	0	0	4
Hovenden's Violet Powder, per ¼ lb. packet	0	0	6
Hair Brushes from 1/- to	0	10	6
Indian Ink	0	0	2
,, red	0	0	2
Invisible Hair Nets, all colours	0	1	0
Irons, Curling, Crimping, and Pinching ... 1/-, 2/-, 3/6 and	0	5	0
Ivorine, a powder for the skin	0	1	0
Lip Salve per stick, 6d., and	0	1	0
,, ... per pot, 6d., and	0	1	0
Lime Juice and Glycerine 6d., and	0	1	0
Leather Hair Rollers, for curling the hair 6d., and	0	1	0

TOILET REQUISITES, &c.—*continued.*

	£	s.	d.
Leathers for plaiting the hair per set	0	1	0
Low's Myrtle Pomatum	0	0	6
Leatheart's Hair Dye, black, brown, or light brown	0	3	0
Lyon's Transparent Cosmetique	0	0	6
Lining Brushes	0	0	2
Lemon Chrome	0	0	6
Mascaro	0	1	0
Macassar Oil	0	1	6
Mangolian, for Indians, &c.	0	1	0



MR. J. J. DALLAS IN "LA BEARNAISE." (Wig made by C. H. FOX.)

Magnolia Balm per bottle	0	3	0
Myrtle Pomatum	0	0	6
Maintenon, white, pink and yellow per box	0	2	0
Noir Indien ,,	0	1	6
Opiat for the Teeth per pot	0	1	0
Orange Chrome per box	0	0	6
Oxide of Zinc 3d., and	0	0	6
Paste, Joining, English 4d., and	0	0	6
,, ,, German 4d., 6d., and	0	1	0
Paste Powder, for enlarging the nose and cheeks, large box and full directions	0	1	0
Paste, German, for enlarging and altering the shape of the nose, &c.; this is highly recommended per stick	0	1	0
Podagraline per bottle, 1/1½, 2/9 and	0	4	6
,, and Balsam in cases, 2/3, 5/6, 9/- and	1	2	0
Powders, blue per box	0	0	6
,, black per box	0	0	6



MISS TILBURY. (Wig made by C. H. FOX.)



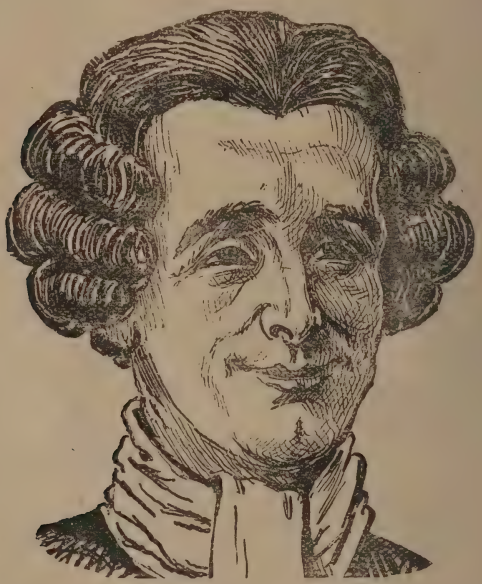
MR. CORNEY GRAIN AS "SERGT. BOUNCER," IN "BOX AND COX."
(Wig made by C. H. FOX.)



MISS EMILY SPILLER. **(Wig made by C. H. FOX.)**

TOILET REQUISITES &c.—*continued.*

	£	s.	d.
Pomade Hongroise, for waxing the ends of moustaches, &c. ... 6d. and	0	1	0
Pomade aux Fleurs per pot	0	1	0
Pomade aux Raisins for the lips	0	1	0
Pomade au Vermeille for the lips	0	1	0
Pear's Rouge per pot	0	1	0
,, ,, ... per packet	0	0	6
,, Blanc de Perles per bottle	0	1	6
Powder Puffs 3d., 4d., 6d., 9d., 1/–, 2/–, 3/6 and	0	5	0
,, Boxes 6d., 1/–, 2/–, 3/6, 5/– and	0	10	0



MR. WALTER BENTLEY, "BAILIE NICKLE JARVIE."
(Wig made by C. H. FOX.)

Poudre de Riz 6d. and	0	1	0
Pearl Powder	0	0	6
Pink Wool for enlarging the nose and cheeks	0	0	3
Prepared Fuller's Earth 6d. and	0	1	0
,, Chalk ½ lb. 2d., 1 lb.	0	0	4
,, ,, pink ½ lb. packet 3d., 1 lb. packet	0	0	6
,, ,, Dutch pink per box	0	0	6
Perfumes, assorted from	0	0	6
Pinching Irons per pair 1/–, 2/–, 3/6 and	0	5	0
Rouge, Pear's per pot	0	1	0
,, ,, ... per packet	0	0	6
,, de Theatre, No. 18 6d. and	0	1	0
,, Fin de Theatre 3d., 6d. and	0	1	0
,, Fin aux Fleurs, light, medium, and dark	0	1	6
,, Jounence per box	0	0	6
Rose Water per bottle, 6d. and	0	1	0
Rimmel's Cosmetique, brown and black	0	1	6

TOILET REQUISITES, &c.—*continued.*

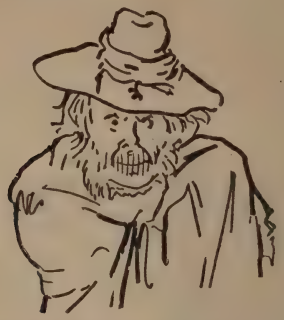
		£	s.	d.
Powders, brown ,,		0	0	6
,, gold, silver, and diamond per box		0	1	6
,, pink ,,		0	0	6
,, red ,,		0	0	6
,, white ,,		0	0	6
Prepared Whiting for Clown's Faces, Statuary &c.		0	1	0



MISS FANNY BROUGH IN "HARVEST." (Wig made by C. H. FOX.)

Rimmel's Crème de Beauté 1/- and		0	2	6
,, Velveteen, white, pink, and yellow		0	1	6
Ruddy Rouge per box		0	0	6
"Special" Face Powder, made by C. H. FOX, used by Miss MARY ANDERSON, and all the leading artistes per box		0	3	6
Rose Leaf Powder 6d. and		0	1	0
Raisin Vermeil for the lips		0	1	0
Spirit Gum 3d., 6d. and		0	1	0
Spirit Lamps for heating curling irons, &c. ... 1/-, 2/6, 3/6, 5/- and		0	10	6
Skin Moustache Masks for covering moustaches in costume pieces, &c....		0	0	6
Sponges from		0	0	3
Scalp Cement for securing scalps to the head		0	0	4
Tableaux Lights, all colours each		0	1	0

TOILET REQUISITES, &c.—*continued.*



MR. EDWARD TERRY IN BURLESQUE OF "FRA DIAVOLO."
(Wig made by C. H. FOX.)

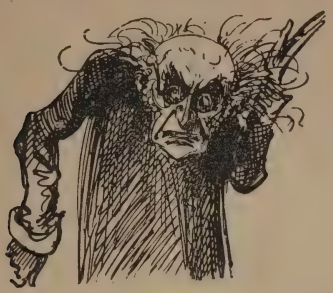
	£	s.	d.
Tortoiseshell Combs from	0	1	0
,, Hair Slides 6d. and	0	1	0
Transparent Cosmetique...	0	0	6
Toilet Vinegar 6d. and	0	1	0
,, Pins, glass heads per box, 6d. and	0	1	0
,, Soaps 2d., 4d., 6d. and	0	1	0
Violet Powder, best quality 6d. and	0	1	0
Vermilion per box, 6d. and	0	1	0
Veloutine (Fay's), fine face powder	0	3	6
,, (Dorin's)	0	1	0
Vinaigre de Rouge per bottle, 6d. and	0	1	0
Venus's Barrels, containing rouge and white	0	1	6
,, ,, ,, Lip Salve	0	1	0
Velveteen Powder, white, red and pink	0	1	6
Vaseline, 1 lb. tins	0	1	6
,, in bottles 4d., 6d., and	0	1	0
Wig Blocks and Stands to dress wigs on, papier mache	0	5	6
,, ,, ,, wood	0	10	0
Whisker Irons from	0	1	0



MR. E. ROYCE IN BURLESQUE
OF "FRA DIAVOLO."
(Wig made by C. H. FOX.)



MR. HARRY NICHOLLS
IN "SHADOWS OF A GREAT CITY."
(Wig made by C. H. FOX.)



MR. HARRY PARKER IN "SHADOWS OF A GREAT CITY."
(Wig made by C. H. FOX.)

SCENTED TABLEAUX LIGHTS.

These are always used to heighten the effect of a scene, and anyone who has witnessed any spectacular play knows that they are indispensable. Our Tableaux Lights are very easily used and are of the best manufacture. They are not liable to spontaneous combustion, and are expressly made for amateurs. They only require to be ignited in an ordinary flower pot saucer. Plainest directions accompany each. We have the following colours, Red, Green, Blue, Violet, White, Pink, Yellow, and Orange. All colours, price each 1/–. Post free 1d. extra.

We particularly recommend the Red and Green, as they burn with very little smoke or fumes. Blue and Violet cannot be made without a little sulphur. Our lights are dazzling in their brilliancy, requiring no reflectors.

SCENTED COLOURED FIRE IN BULK.

Put up in one-half pound packages. Not less than half-a-pound of each colour is sold in *Bulk*. Price per pound (Post free 3d. per half-pound extra), 5/–.

MAGNESIUM TABLEAUX LIGHTS.

A metal capable of being ignited by a common match, and burning with great brilliancy, producing a light that can be seen thirty miles. Unequalled in beauty and brilliancy. This is the best light for moonlight and statuary. It is so intense that it causes gas-light to cast a shadow. To light it, untwist half an inch of the metal and hold it well in the flame. Price each package (Post free 1d. extra), 1/–.



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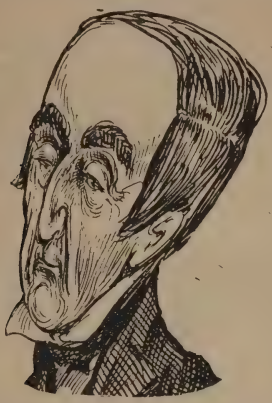
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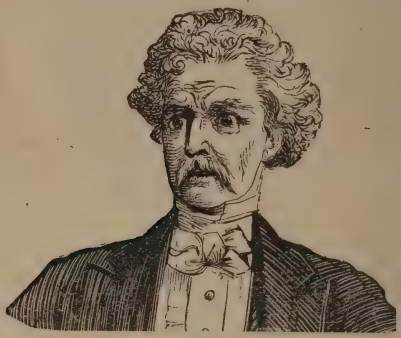
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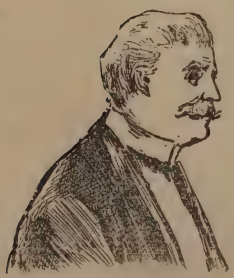
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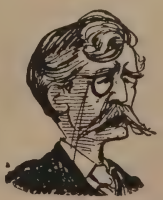
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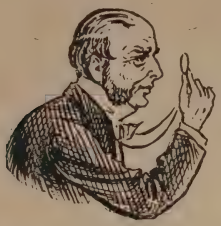
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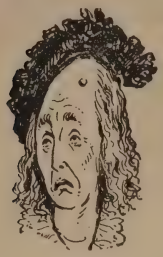
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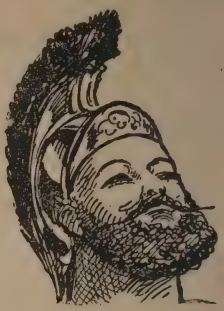
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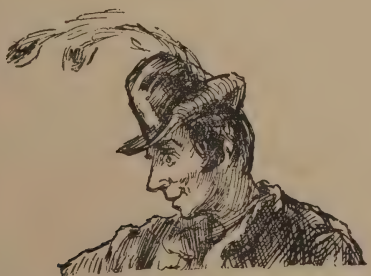
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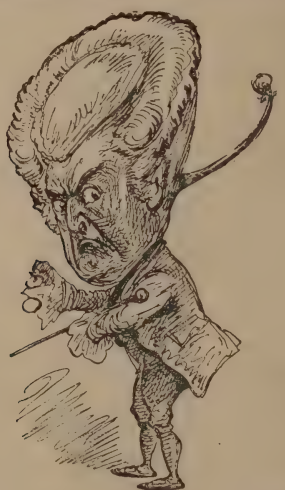


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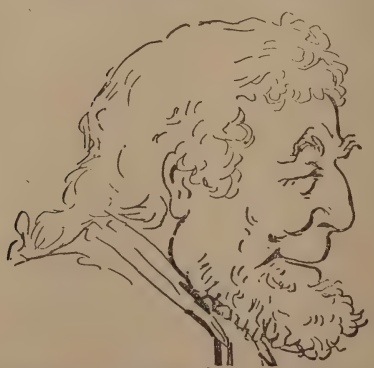
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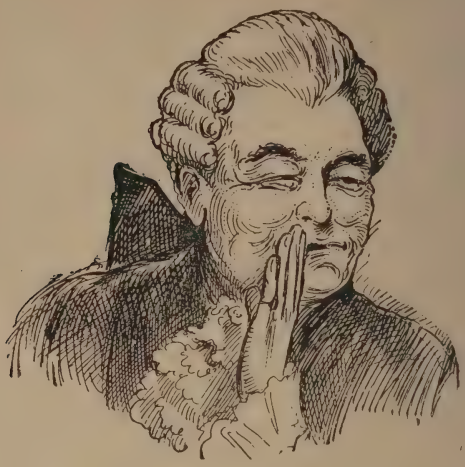
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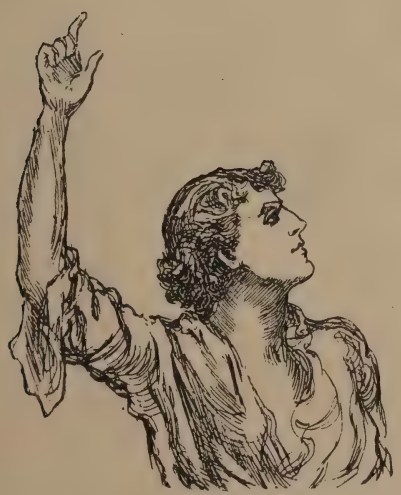
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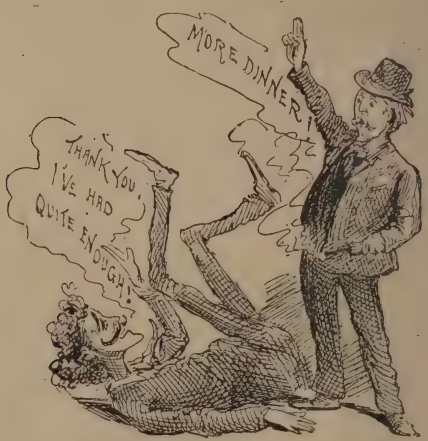


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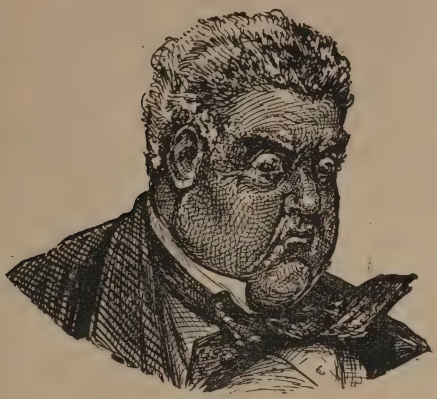
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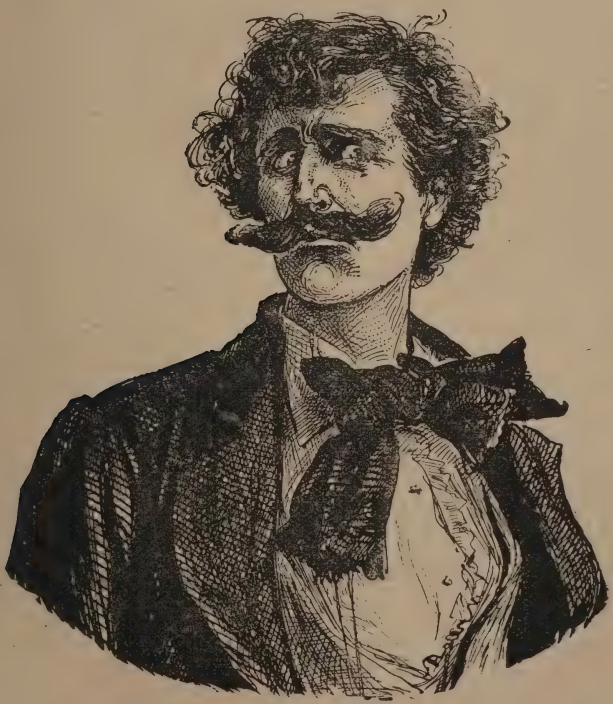


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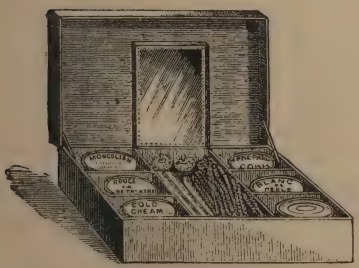
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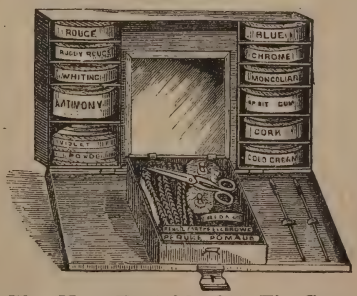


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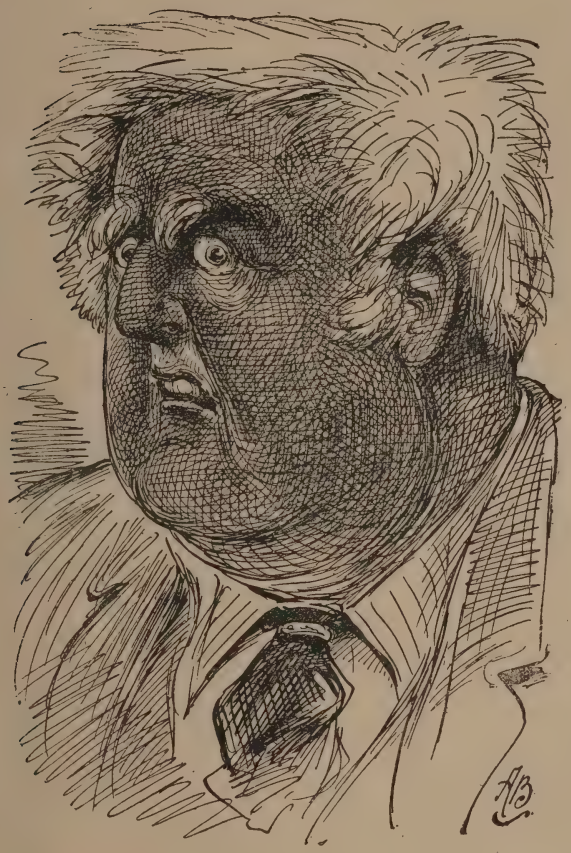


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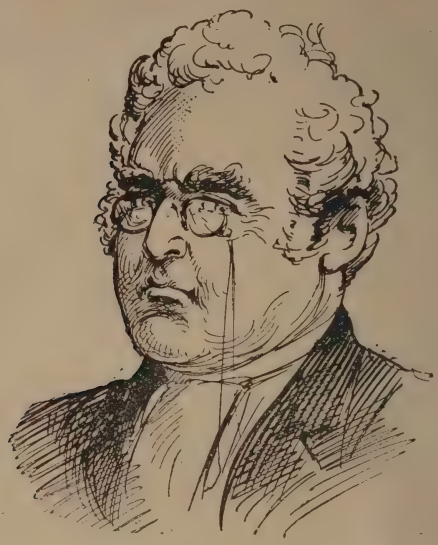
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SCENE FROM THE "SCHOOL FOR SCANDAL," HAYMARKET THEATRE.

(Wigs made by C. H. Fox.)



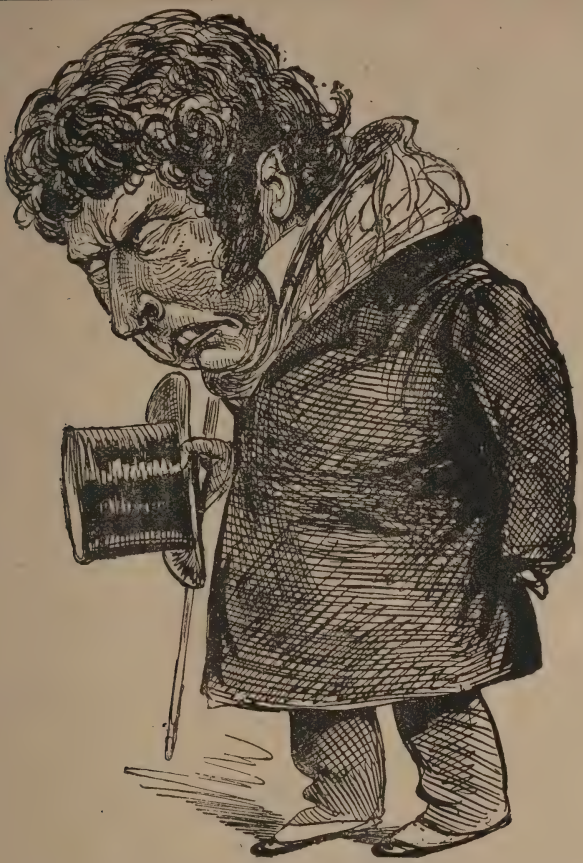
MR. H. KEMBLE IN "MAN AND WIFE."

(Wig made by C. H. Fox.)

HIRING FEES.

AS we supply all the West End Theatres and the leading Artistes with their Wigs, our Amateur Customers may depend upon having correct Wigs for their impersonations. We make it a rule to send the same style of Wigs to Amateurs as worn by the most popular Artistes for the characters, unless otherwise instructed.

	£	s.	d.
WIGS, Male Characters, first night	0	2	6
,, ,, ,, second night	0	1	0
,, ,, ,, third night	0	0	6
,, ,, ,, per week	0	5	0
,, Female Characters, first night...	0	3	6
,, ,, ,, second night	0	2	0
,, ,, ,, third night	0	1	0
,, ,, ,, per week	0	7	6
,, Negro, per night	0	0	6



MR. W. BLAKELEY, "THE MAN WITH THREE WIVES."
(Wig made by C. H. Fox.)

HIRING FEES.—*continued.*

	£	s.	d.
BEARDS on wire, first night	0	1	0
,, ,, second night	0	0	6
,, ,, third night	0	0	3
WHISKERS on wire, first night	0	0	6
,, ,, second night	0	0	3

Goods are sent out the day previous to the performance and should be returned the day after.

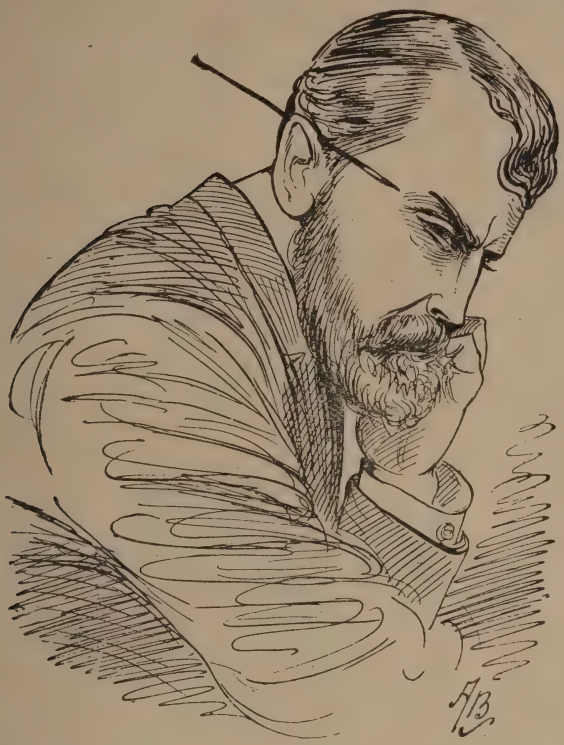
When goods are returned in a different box to which they are sent, please enclose name and address of sender.



MR. JOHN CLAYTON IN "DANDY DICK."
(Wig made by C. H. Fox.)



MISS MARY MOORE IN "DAVID GARRICK."
(Hair dressed by C. H. Fox.)



MR. ARTHUR DACRE AS "JIM THE PENMAN."

(Wig made by C. H. Fox)

Ladies' Fancy and Masquerade Costumes.

ON SALE OR HIRE,

From 10s. 6d. to £5 5s.

Gents' Fancy and Masquerade Costumes.

ON SALE OR HIRE,

From £1 1s. to £5 5s.

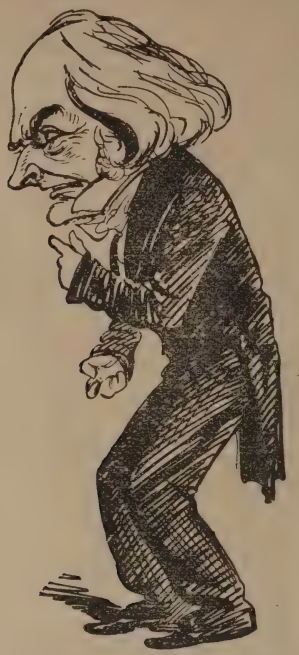


MR. JOHN BILLINGTON IN "THE BUTLER."

(Wig made by C. H. FOX.)



MR. FRED. LESLIE AS "JONATHAN WILD." (Wig made by C. H. FOX.)



MR. ARTHUR CECIL IN "DANDY DICK."
(Wig made by C. H. Fox.)

FANCY AND MASQUERADE COSTUMES—*continued.*

The following is a List of some of the Gentlemen's Fancy Dresses we have in Stock :—

Arab
Ally Sloper
Australian Settler
Benedick (Much Ado about Nothing)
Bill Booth Babes
Dolly „
Jessica „
Black Brunswicker
Bear
Blue Beard
Bunthorne (Patience)
Breton
Buffalo Bill
Charles I.
Charles II.
Charles IX.
Chinaman
Clown
Convict
Coolie
Crusader
Cavalier, Elizabethan
Cavalier, Charles I.
Cavalier, Charles II.
Cook, French
Charles Surface
Claudian
Court Dress
Captain Absolute
Claude Duval
Debadour
Earl of Leicester
Earl of Rochester



MONS. MARIUS IN "GREAT PINK PEARL." (Wig, &c., made by C. H. FOX.)

FANCY AND MASQUERADE COSTUMES—*continued.*

French Clown
Fisherman
Folly
French Sailor
Gondolier
Huguenot
Huntsman
Incroyable
Irishman
John Bull
Jockey
Jester
Joseph Surface
Judy
Killaloo
Lawyer in Gown and Wig
Lord Lieutenant
Masaniello
Mephistopheles
Midshipman
Monk
Monkey
Metador
Naval Captain
Nigger
Pierrot
Pirate
Policeman
Policeman (old fashion, swallow-tail coat, high hat, and white ducks)
Prison Warder
Punch
Robin Hood
Romeo
Ring Clown
Richard Cœur de Lion
Red Cross Knight
Sir Walter Raleigh
Sailor
Smuggler
Spaniard
Sir Peter Teazle
Soldiers
Touchstone
Turkish Officer
Wall Paper
Whittington



SCENE FROM "FAUST," LYCEUM THEATRE.

(Wigs made by C. H. Fox.)

FANCY AND MASQUERADE COSTUMES—*continued.*

Re THE MARLBOROUGH FANCY DRESS BALL.

Name of Character	Gents' Name & Address	Height		Chest	Waist	Size of head & foot
		Feet	Inches			

Re THE MARLBOROUGH FANCY DRESS BALL.

259, OXFORD STREET, W.

Dear Sir,—It is with extreme pleasure that I write on behalf of the whole of the Committee, as well as myself, to thank you for the first-class manner in which you executed the Costumes for our Ball on Friday Evening last. I am pleased to say it was the best ball we have had, and not a little of the success was owing to the brilliancy of the Costumes.

I have every reason to congratulate you, and so long as we receive the same courtesy and attention, we shall always be most happy to retain your services.

Believe me, faithfully yours,

Mr. C. H. Fox. EDWARD HARRISON, Hon. Sec.



LADY MONCKTON IN "JIM THE PENMAN."

(Wig made by C. H. Fox.)



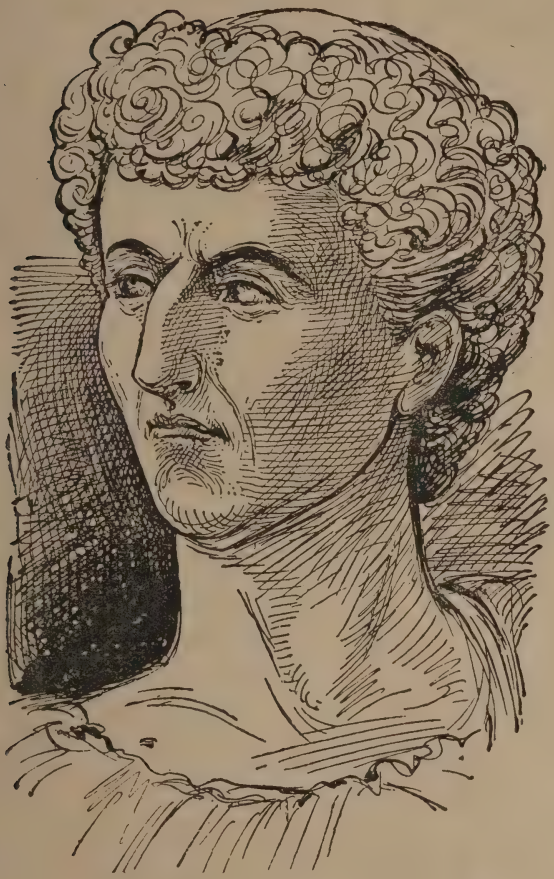
MISS LAURA LINDEN AS "MARGUERITE" IN BURLESQUE OF "FAUST."

(Wig made by C. H. Fox.)



SCENE FROM THE "NOBLE VAGABOND." (Wigs made by C. H. Fox).





J. L. TOOLE MADE-UP AS "WILSON BARRETT." (Wig, &c., made by C. H. Fox.)



SCENE FROM "ALICE IN WONDERLAND."
(Wigs made by C. H. Fox.)



MR. ALFRED MALTBY, "THE MAN WITH THREE WIVES,"
CRITERION THEATRE.

(Wig made by C. H. Fox.)



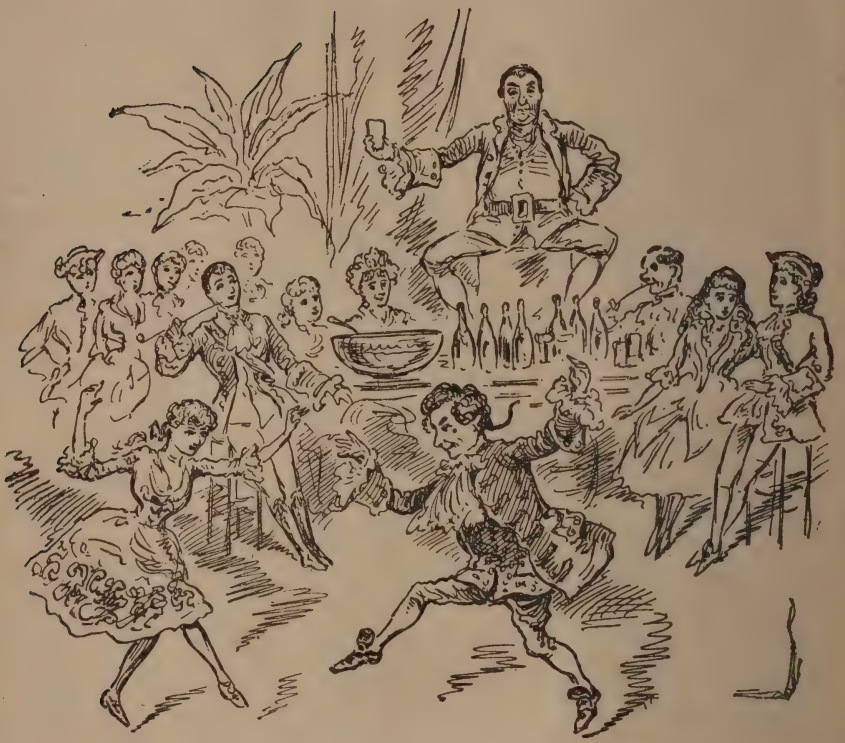
MR. WILLIE EDOUIN IN "MODERN WIVES."

(Wig made by C. H. Fox.)



MR. FELIX MORRIS AS THE "PROFESSOR" IN "ON CHANGE."

Wig made by C. H. Fox.)



SCENE FROM "JACK SHEPPARD," GAIETY THEATRE.

(Wigs made by C. H. Fox.)



AN AESTHETIC HEAD-DRESS.



MR. GEORGE SHELTON AS "MARTHA," IN BURLESQUE OF "FAUST."



AN AESTHETIC HEAD-DRESS.

(Wigs made by C. H. Fox.

ORNAMENTAL HAIR WORK

FOR PRIVATE WEAR.

I BEG to direct attention to our system of measuring the head for wigs, and to ensure a perfect fit, I beg to impress upon my customers the necessity of sending the exact sizes, according to the following instructions:—

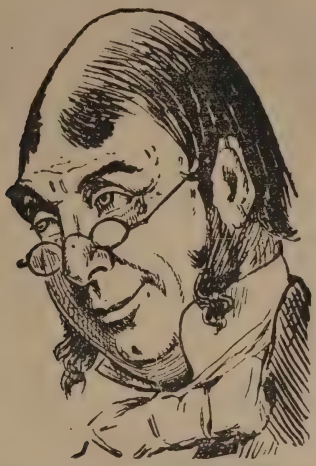


RULES FOR MEASUREMENT.

1.—The Circumference of Head.
2.—Forehead to Poll.
3.—Ear to Ear across Forehead.
4.—Ear to Ear over top.
5.—Temple to Temple round the back.

To put a wig on properly, it should be held by the back pieces on each side of the elastics, properly adjusted in position on the forehead, and drawn over the head with both hands.

As I am most anxious to avoid loss of time and disappointment, I beg my customers to forward patterns of hair, and full instructions for articles required. I frequently receive orders for goods without mention of the colour or length of hair required, by which delay is often experienced.



MR. ALFRED MALTBY AS MR. DAWSON, B.A., IN "BETSY."
(Wig made by C. H. Fox).

SCENERY.



With a view to obviate the great difficulty experienced by Amateurs (particularly in country houses) in obtaining Scenery, &c., to fix in a Drawing Room—and then only by considerable outlay for hire and great damage caused to walls—we have decided to keep a series of mounted Coloured Scenes which are ready for immediate use, or they can be had unmounted on thirty sheets of strong paper and can be joined together or pasted on canvas or wood, according to requirement. Full directions, with diagrams showing exact size of Back Scenes, Borders, and Wings, can be had free on application. The following four scenes are kept in stock.



MISS TERRY AS "PORTIA." (Wig made by C. H. FOX.)

SCENERY.—*Continued.*

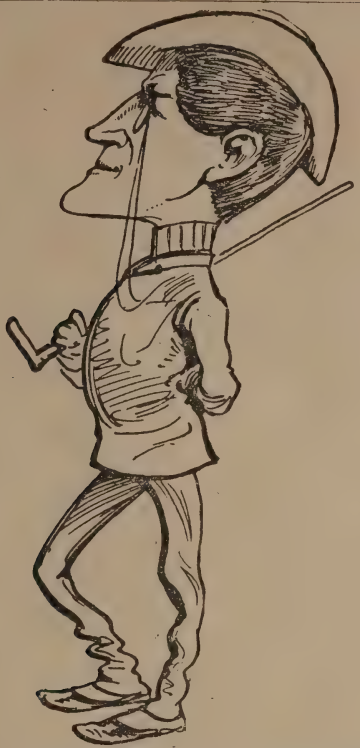
GARDEN.—The above is an illustration of this scene. It is kept in two sizes. The size of the back scene of the smaller one is 10 feet long and 6½ feet high and extends with the Wings and Border to 15 feet long and 8 feet high. The back scene of the large one is 13 feet long and 9 feet high, and extends with the Wings and Border to 20 feet long and 11½ feet high. It is not necessary to have the scene the height of the room, as blue paper, to represent sky, is usually hung at the top. Small size, with Wings and Border complete, **63/-**; unmounted on paper sheets, **30/-**; large size, mounted, **84/-**; unmounted, **40/-**. Blue paper **2d.** per sheet small size. A double quantity would be required if used for the large scene.

WOOD.—This is similar in style to the above, only a wood scene is introduced in the centre. It is kept in two sizes, as the previous scene, and blue paper can be introduced as before indicated. Small size, with Wings and Borders complete, mounted, **63/-**; unmounted, **30/-**. Large size, mounted, **84/-**; unmounted **40/-**

DRAWING ROOM.—This scene is only kept in the large size, the back scene is 13 feet long and 9 feet high, and extends with the Wings and Borders to 20 feet long and 11½ feet high. In the centre is a French window, leading down to the ground, which could be made practicable if required. On the left Wing is a fire-place with mirror above, and on the right Wing is an oil painting. The whole scene is tastefully ornamented and beautifully coloured, forming a most elegant picture. Should a box scene be required, extra Wings can be had, consisting of doors each side, which could be made practicable. Price, with Border and one set of Wings, mounted, **84/-**; unmounted, **40/-**; with Border and one set of Wings to form box scene, mounted **105/-**; unmounted **50/-**.

COTTAGE INTERIOR.—This is kept in the large size only. In the centre is a door leading outside. On the left centre is a rustic fireplace, and the right centre is a window. On the Wings are painted shelves, &c., to complete the scene. A box scene can be made by purchasing extra Wings, as before described, and forming doors on each side. Price, with Border and one set of Wings, mounted, **84/-**; unmounted, **40/-**; with Border and two sets of Wings, to form box scene, mounted, **105/-**; unmounted, **50/-**.

The Drawing Room mounted can be seen at 19, Russell Street, Covent Garden, W.C. Full directions accompany each Scene.



MR. DODSWORTH IN "HARD HIT," HAYMARKET THEATRE.
(Wig made by C. H. FOX.)

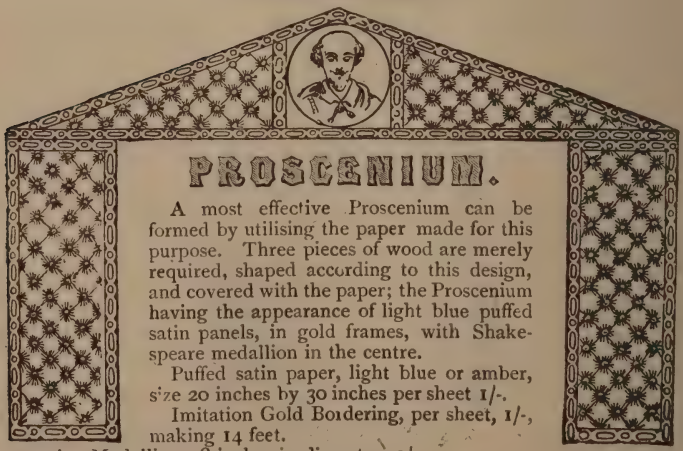


MRS. BANCROFT AS "NAN," IN "GOOD FOR NOTHING."
(Wig made by C. H. FOX.)



MR. J. L. SHINE IN THE "LADY OF THE LOCKET."
(Wig made by C. H. FOX.)

SCENERY—*Continued.*



PROSCENIUM.

A most effective Proscenium can be formed by utilising the paper made for this purpose. Three pieces of wood are merely required, shaped according to this design, and covered with the paper; the Proscenium having the appearance of light blue puffed satin panels, in gold frames, with Shakespeare medallion in the centre.

Puffed satin paper, light blue or amber, size 20 inches by 30 inches per sheet 1/-.

Imitation Gold Bordering, per sheet, 1/-, making 14 feet.

Shakespearian Medallion, 18 inches in diameter, 2/-.



MISS FLORENCE ST. JOHN IN "MADAME FAVART." (Wig made by C. H. FOX.)

SCENERY—*Continued.*

DOORS.—These comprise three sheets of paper each, and can be had either for drawing-room or cottage purposes. Size, 7 feet by 3 feet. Price complete, 5/- each.

WINDOW.—This is a parlour window formed with two sheets of paper, and could be made practicable to slide up and down. The introduction of curtains each side would make it very effective. Size, 3 feet by 4½ feet. Price 4/- complete.

FIREPLACE.—This is also made with two sheets of paper. The fire is lighted, but should this not be required, a fire paper can be hung over it. It will be found most useful in many farces wherein a character has to climb up a chimney, and many plays where a fireplace is indispensable. By purchasing a door, window, and fireplace, an ordinary room scene could easily be constructed with the addition of some wall paper. Size 3 feet by 4½ feet. Price complete. 5/–.

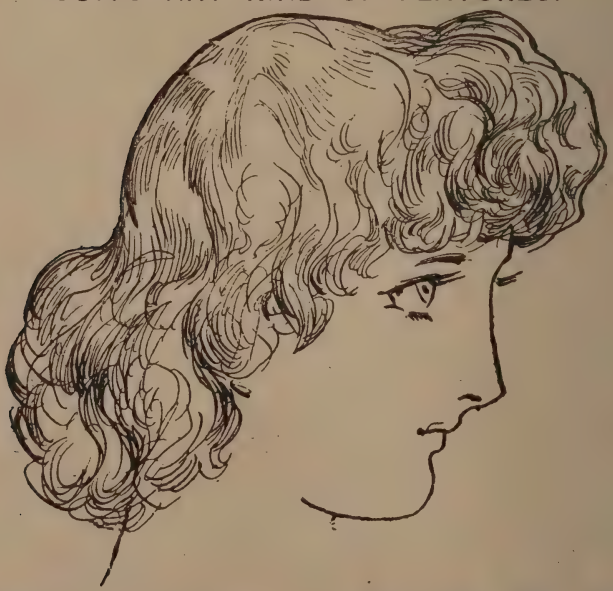


MR. KEMBLE IN "HARD HIT," HAYMARKET THEATRE.
(Wig made by C. H. FOX.)

A POPULAR HEAD-DRESS.

(VERY BECOMING),

SUITS ANY KIND OF FEATURES.



Dark Hair	20/-,	30/-,	42/-,	and 80/.
Auburn, Golden, or Grey	30/-,	42/-,	63/-,	and 80/.



MISS CONSTANCE GILCHRIST IN "ROBIN HOOD."
Wig made by C. H. Fox).



MISS KATE VAUGHAN AS AMY ROBSART. (Wig made by C. H. Fox).



MR. TERRY IN "THE ROCKET." (Wig made by C. H. FOX.)



MISS MINNIE PALMER IN "MY SWEETHEART." (Wig made by C. H. Fox.)



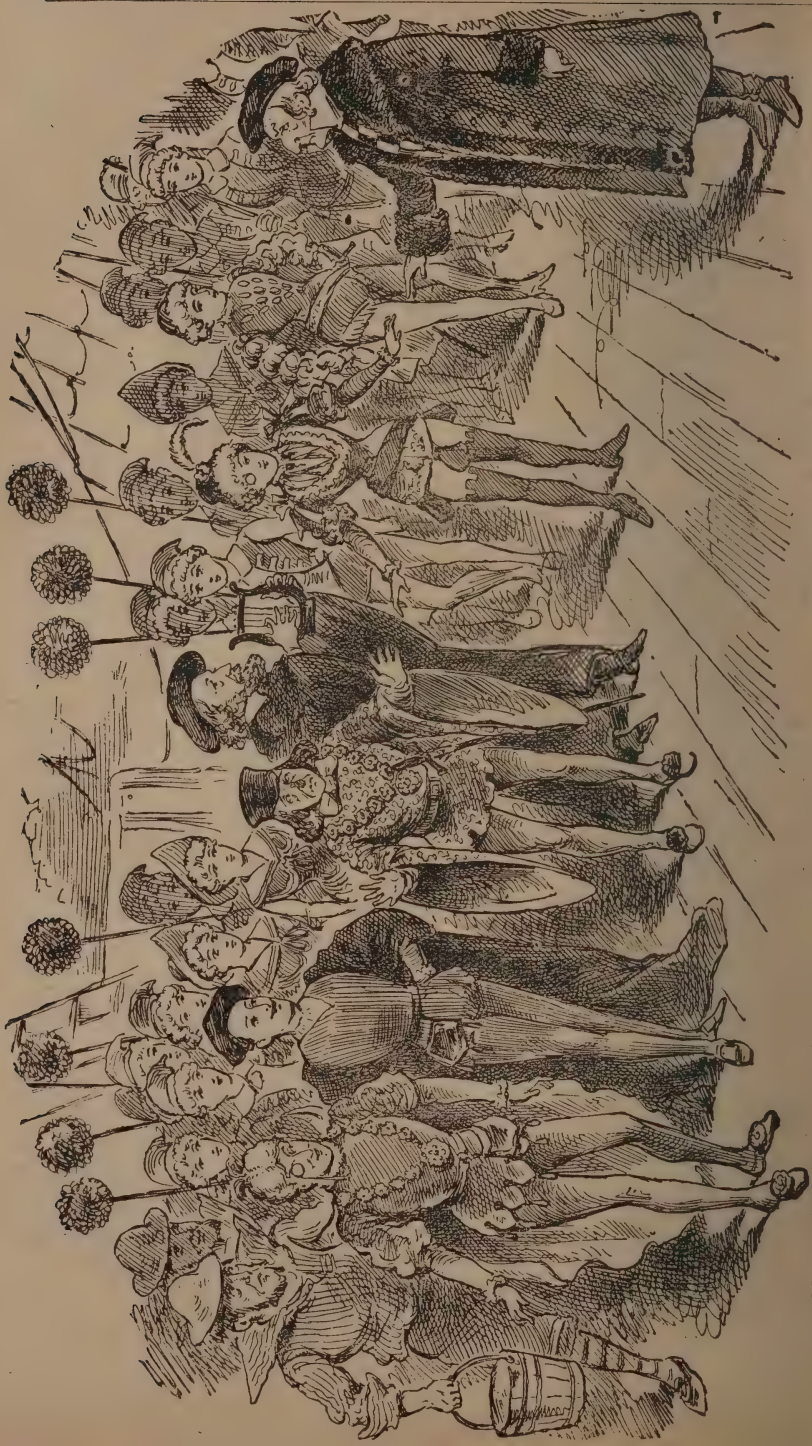
MR. F. ARCHER IN "HARD HIT." (Make-up by C. H. FOX.)



MISS GERARD AS "OPHELIA." (Wig made by C. H. FOX.)



MISS PHYLLIS BROUGHTON. **(Wig made by C. H. Fox).**



MR. F. WYATT. MR. W. J. HENLEY. MR. J. DALLAS. MISS PHYLLIS BROUGHTON. MR. T. SQUIRE,

"ARIEL" AT THE GAIETY THEATRE. (Wigs made by C. H. FOX.)



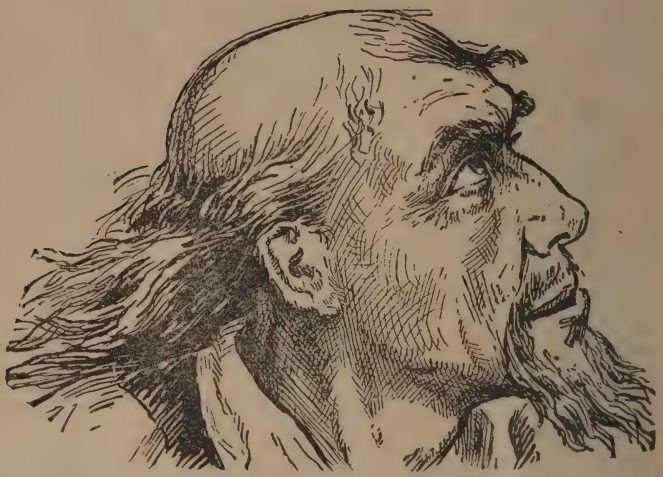
Mr. H. Knight. Miss Lucy Buckstone.

Mr. W. H. Vernon. Miss Genevieve Ward Mr. T. Bindloss. Miss Kellogg.

IN "THE QUEEN'S FAVOURITE," OLYMPIC THEATRE.

(Wigs made by C. H. Fox.)

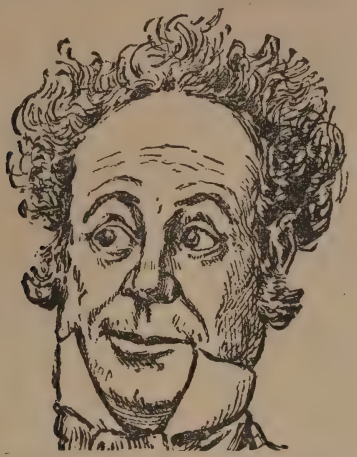
RUSSELL STREET, COVENT GARDEN, W.C.



MR. HENRY IRVING AS "SHYLOCK." (Wig made by C. H. FOX.)



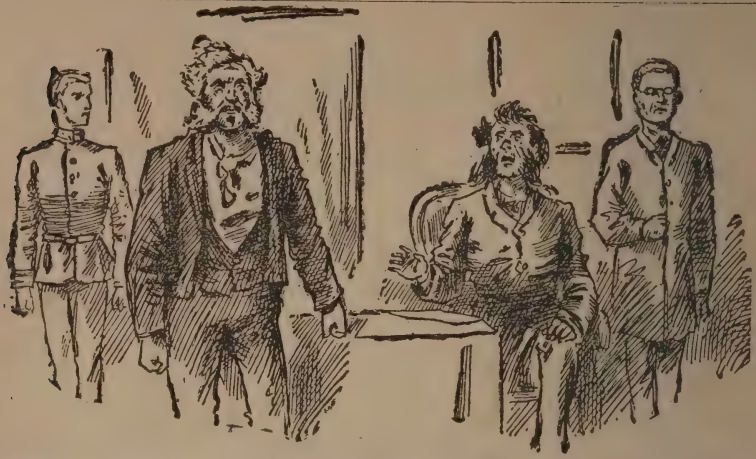
MR. JOHN BILLINGTON IN "THE UPPER CRUST." (Wig made by C. H. FOX.)



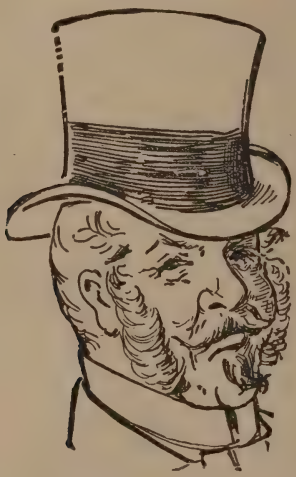
MR. J. L. TOOLE IN "UPPER CRUST." (Wig made by C. H. FOX.)



MR. TERRY AS "PYGMALION" BURLESQUE, GAIETY THEATRE.
(Wig made by C. H. FOX.)



SCENE IN "THE MAGISTRATE," COURT THEATRE. (Wigs made by C. H. FOX.)



MR. H. STANDING IN "BETSY." (Wig made by C. H. FOX.)



MR. LAURANCE BARRATT AS "YORRICK" IN "YORRICK'S LOVE," LYCEUM THEATRE. (Wig made by C. H. FOX.)



MR. HENRY IRVING AS DUBOSC IN "THE LYON'S MAIL."
(Wig made by C. H. FOX.)



MR. HENRY IRVING AS LESURQUES IN "THE LYON'S MAIL."
(Wig made by C. H. FOX.)



MISS JOHNSON AS THE COUNTESS OLGA IN "STAGE DORA."
(Wig made by C. H. Fox).



MISS ELLEN TERRY AS LETITIA HARDY IN "THE BELLE'S STRATAGEM."
(Wig made by C. H. Fox.)



MR. HENRY IRVING AS DORICOURT, IN "THE BELLE'S STRATAGEM."
(Wig made by C. H. FOX.)



MISS ELLEN TERRY AS JEANNETTE IN "THE LYON'S MAIL."
(Wig made by C. H. FOX.)



MR. W. ELTON AS CHRYSOS IN "GALATEA AND PYGMALION" AT THE GAIETY.

(Wig made by C. H. Fox).



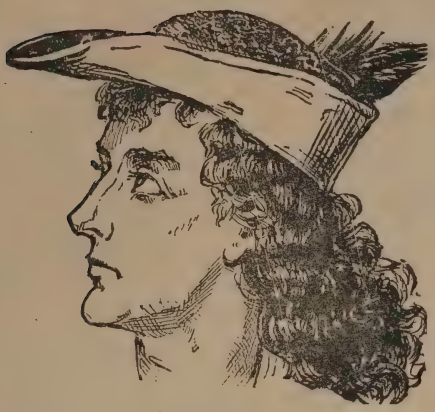
MISS LINDEN AND MR. TOOLE, IN "STAGE DORA."

(Wigs made by C. H. FOX.)



MR. HENRY IRVING AS SYNORIX, IN "THE CUP," AT THE LYCEUM THEATRE.

(Wig made by C. H. FOX.)



MR. KYRLE BELLEW AS ORLANDO.
(Wig made by C. H. FOX.)



MR. W. ELTON IN "ARIEL," AT THE GAIETY.
(Wig made by C. H. FOX.)



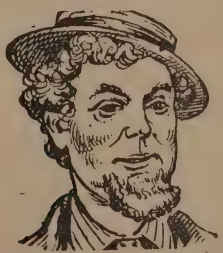
MRS. BANCROFT AS LADY TEAZLE.
(Wig made by C. H. FOX.)



MISS ELLEN TERRY AS QUEEN HENRIETTA MARIA.
(Wig made by C. H. FOX.)



MR. T. P. HAYNES. MISS FLORENCE ST JOHN. MONS. MARIUS.
IN "LURETTE" COMIC OPERA, AT AVENUE THEATRE.
(Wigs made by C. H. FOX.)



MR. J. L. TOOLE IN "WELSH RABBITS." (Wig made by C. H. FOX.)



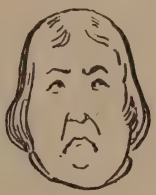
Miss ELLEN TERRY AS RUTH MEADOWS IN "EUGENE ARAM."
(Wig made by C. H. FOX.)



MRS. BANCROFT IN "OURS."
(Wig made by C. H. FOX.)



MR. TOOLE AS MR. GUFFIN IN "GUFFIN'S ELOPEMENT."
(Wig made by C. H. FOX.)



JOHN CLAYTON IN THE "MANAGER," COURT THEATRE.
(Wig made by C. H. FOX.)



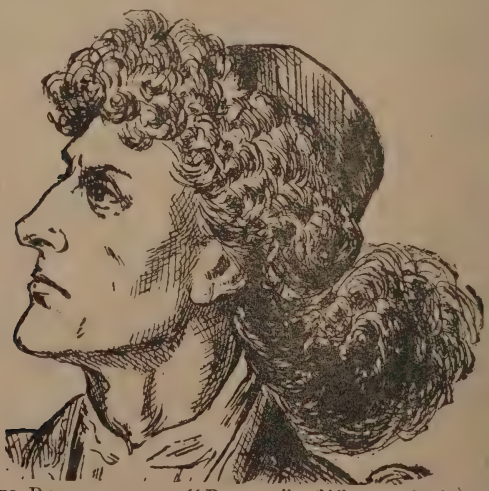
MR. G. SHELTON AS GRETCH IN "STAGE DORA."
Wig made by C. H. Fox.



MR. E. D. WARD AS JEAN SEALINGWAX IN "STAGE DORA."
(Wig made by C. H. Fox.)

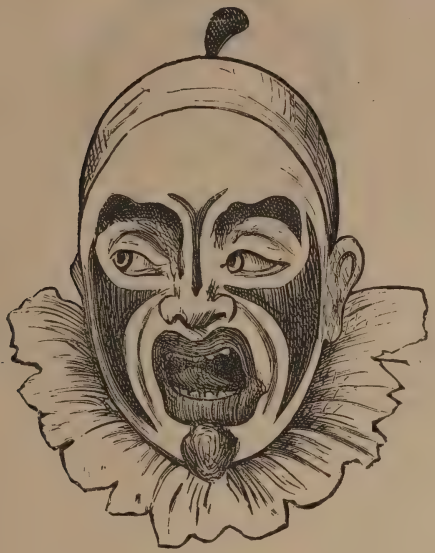


MR. GROVES IN "THE GREAT PINK PEARL." (Wig made by C. H. FOX.)



MR. J. FORBES ROBERTSON AS "ROMEO." (Wig made by C. H. FOX.)

FAMOUS CLOWNS.



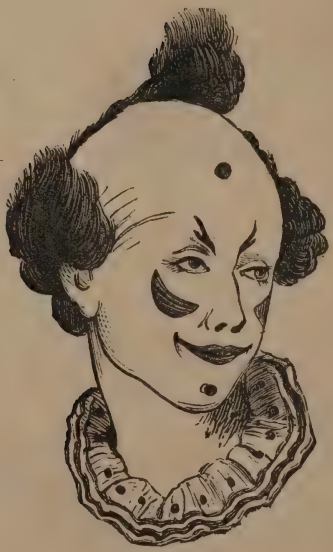
JOE GRIMALDI.



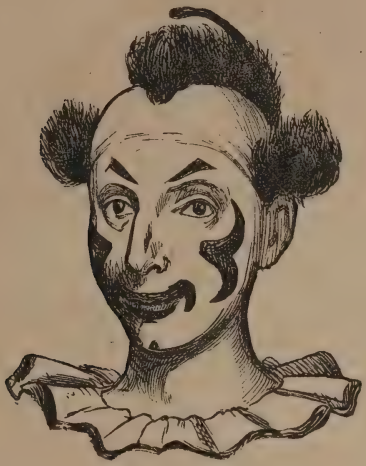
H. BOLENO.



TOM MATTHEWS.



FLEXMORE.



RICHARD STILT.



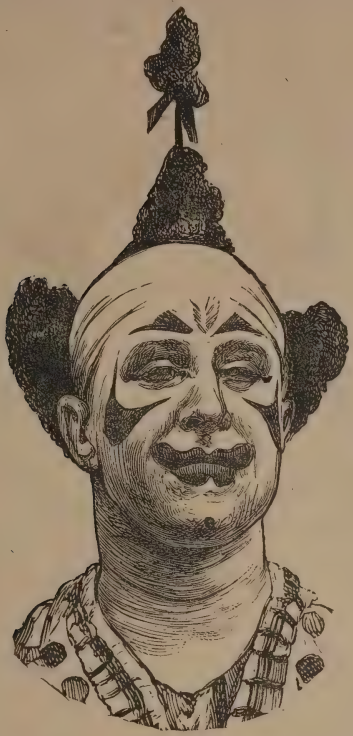
PAUL HERRING.



LITTLE HULINE.



CHARLES LAURI.



FRED. EVANS. (Wig made by C. H. FOX.)

SUGGESTIONS FOR FANCY DRESS BALL HEAD-DRESSES.



CLOWN. (Wig made by C. H. FOX.)

SUGGESTIONS FOR FANCY DRESS BALL HEAD-DRESSES—*continued.*



PANTALOON.

(Wig made by C. H. FOX.)



ARTIST.

(Wig made by C. H. FOX.)



HARLEQUIN.

(Wig made by C. H. FOX.)



A VASE.

(Wig made by C. H. FOX.)

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(VERY BECOMING),

SUITS ANY KIND OF FEATURES



Dark Hair 20/-, 30/- 42/-, and 63/-

Auburn, Golden, or Grey 30/-, 42/- 63/-, and 80/-

Gentlemen's Wigs for Private Wear.

Made of natural curled hair, and best material, £1 1s., £2 2s., £3 3s., and £4 4s.

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Ladies' Wigs of short curled hair with fringe, dark			0	17 6
,, ,, golden...			1	1 0
,, ,, knotted on fine gauze or silk			1	15 0
,, ,, long hair, left straight, or dressed any fashion required			2	10 0
,, ,, ,, ,, ,, ,,		golden	3	0 0
,, ,, best quality, knotted			4	0 0

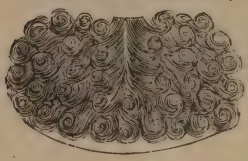
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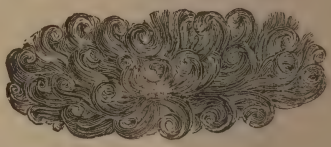
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CACHEFOLLIE.



30/- and £2.

PRINCESS SCALPETTE.
(As worn by H.R.H. the Princess of Wales)



20/- and 30/-

TESTIMONIALS.

———:o:———

WICKLESHAM,

FARINGDON, BERKS.,

Jan. 6th, 1888.

Colonel Edwards returns the wigs, and is much pleased with them. They are better than any he has ever had from ———.

———

OPERA COMIQUE,

Jan. 9th, 1886.

My Dear Fox,—The new wig is PERFECT! Everyone insists that it must be my own hair powdered. The fair wig is also a great success.

Yours faithfully,

GRACE OTWAY.

———

MASTER'S OFFICE,

ST. MARYLEBONE WORKHOUSE, W.,

Feb. 11th, 1886.

Dear Sir,—In handing the enclosed cheque, I beg to thank you for the attention given, and to express the complete satisfaction of all concerned with the courtesy and efficiency of the men who were sent to attend upon the company.

Yours faithfully,

C. E. DOUGLAS, Master.

———

WINTER GARDENS, SOUTHPORT,

Jan. 24th, 1888.

Dear Sir,—I received your wig, with which I was exceedingly pleased; I may mention that on the first occasion of my wearing it my make-up was favorably noticed at some length by the leading Cork papers. Kindly send me the bill. I think the agreed price was £1.

Yours truly,

H. H. MORRELL.

GLASGOW,

Jan. 24th.

Dear Sir,—The wig arrived safely and fits and looks very well. Thanking you for attending to the order so quickly.

Faithfully yours,

TO CHAS. FOX. CHARLES LEVESON LANE,

"Private Secretary" Company (A).

VENTO'S THEATRE OF VARIETIES,

PORTSMOUTH,

Jan. 15th.

Mr. Fox,

Dear Sir,—Received wig last evening, and am much pleased with same. It was greatly admired; it deceived even my husband, who thought it was my own hair. Kindly retain my measure for future order.

I am,

Yours very truly,

(MRS.) H. VENTO.

PUBLIC HALL,

FROME,

Jan. 6th, 1887.

Miss Fetherstonhaugh is charmed with the fringe Mr. Fox has sent her, it is most beautifully made and exactly what she wished. She is much obliged to Mr. Fox for his care in carrying out her instructions.

THEATRE ROYAL, CARDIFF,

July 25th, 1887.

Dear Sir,—I have much pleasure in forwarding balance, 2/6 for wig, which is a great success. You may depend on future orders.

Yours truly,

GEO. STONE.

BELLE VUE,

GRANGE ROAD,

SUTTON, SURREY.

"Foley Amateur Dramatic Society."

Dear Sir,—Enclosed I send you cheque for £2 7s., in payment of account sent herewith. Please acknowledge receipt.

I have much pleasure in testifying to the excellent way in which the Dresser made up the actors and actresses on the 12th and 14th inst., and the next performance we give will, I hope, be attended by the same man.

I send a programme showing that we have advertised you.

And remain, yours faithfully,

C. H. FOX. FOLLET WEBBER.

3, YORK PLACE,

PORTMAN SQUARE, W.

Mr. Fox,—I send back the wig, which did beautifully, with many thanks.

Yours truly,

(MISS) EMMA MARSHALL.

THEATRE ROYAL, HULL,

Nov. 27th, 1886.

Mr. Fox,—Your admirable wig received all safe this morning. Many thanks.

Yours very truly,

FREDERICK KAYE.

ABERGAVENNY,

March 10th, 1886.

Dear Sir,—By train this morning I have returned the wigs, and have great pleasure in stating that they gave the Members of our small Histrionic Club the greatest satisfaction. We have certainly never been so well treated before. I enclose Postal Order for 8/6, which, with the £1 2s. 6d. you hold to my credit, I think makes the amount due to you. If not correct, please say so, and the balance shall be sent.

Yours truly,

W. H. GRIEVE.

Dear Fox,—I have left the wig out at the Theatre. Everyone praises it so much that, after all, I don't think it is worth while to make one for the last act.

Yours hurriedly,

A. DACRE.

19TH HUSSARS,

COLCHESTER.

Sir,—I enclose a cheque for £2 18s. 3d. I am very pleased to be able to say that the wigs gave every satisfaction.

Yours truly,

MR. FOX, 19, RUSSELL ST. J. P. JEFFCOCK.

68, QUEEN'S GATE,

May 18th, 1887.

Mrs. Townsend encloses Postal Order for £3 3s. in payment of the enclosed account, received yesterday. Mrs. Townsend is happy to inform Mr. Fox that the wigs gave great satisfaction to herself and friends.

GREEN ROOM CLUB,

20, BEDFORD STREET, W.C.

My Dear Fox,—Just a line to thank you once more for the splendid beard you have made me for the part of the "Rev. Noelpine." If you refer to the "Pall Mall" of yesterday you will see a notice quite as creditable to you as to me.

Believe me, dear Fox,

Yours truly,

HERBERT WARING.

PRINCES THEATRE,

MANCHESTER,

May 18th, 1886.

Dear Mr. Fox,—I must once more thank you for having assisted in my success. The wig you sent me could not have been better, and the piece was produced last Friday evening at Birmingham most successfully. I am sure you will be glad to hear that I come with Mr. Compton to the Strand Theatre in August. Thanking you for past attentions, hoping for a pleasant custom with you for many years.

I am, with kind regards,

SYDNEY PAXTON,

"Compton Comedy Company."

BOAR'S HEAD HOTEL,

SWANSEA,

March 6th, 1886.

Dear Sir,—I return you, per Parcels Post this evening, the wigs which I am pleased to say, have given every satisfaction; the "Dowager's" wig I was especially pleased with. I hope they will reach you safely; from the way you have served me on this occasion, you may depend on all business I can recommend you.

Yours sincerely,

C. H. FOX. FRED CLINTON.

ROYAL MARINE BARRACKS,

CHATHAM,

March 2nd, 1886.

Captain B. Stephens encloses Postal Order for 6/6, for the hire of the wigs, and purchase of whiskers. He has explained in a hurried note, enclosed in the wig box, why he has detained the "iron-grey half-bald."

He wishes to express his very great satisfaction at the wigs sent by Mr. Fox; notably the white dress wig—certainly the very best he has seen. He will return the "iron-grey" as early as possible on Saturday, after the last performance of "Freezing a Mother-in-Law."

MR. C. H. FOX, Wig Maker.

FERRY HILL, SOUTHTOWN,

GREAT YARMOUTH,

March 17th, 1886.

Dear Sir,—Parcel just to hand. The wig I think one of the best of the kind I have ever worn. I shall do my best to make your firm known to my friends, who I am sure will only be too glad to find so capable and expeditious a wig maker as yourself. Enclosed you will find Postal Order for amount. Once more thanking you for your promptness.

I remain,

Yours faithfully,

C. H. FOX, COVENT GARDEN. HENRY PARRS.

"HAZELDEAN AMATEUR DRAMATIC COMPANY,"

HAZELDEAN, MALVERN,

Jan. 16th, 1888.

Mr. H. G. Archer returns the wigs for "Sir William Evergreen," lent on hire for the week, and enclosed Postal Order. The representations were a great success, chiefly owing to the excellent wigs supplied by Mr. Fox, and other materials for make-up, which most effectually concealed anybody being recognised by their friends.

12, JOHN STREET,

SOUTH SHIELDS,

May 6th, 1886.

My Dear Sir,—The wig arrived safely on Tuesday. I am simply delighted with it. It is a marvel!

Yours faithfully,

J. PITT HARDACRE.

16, BURY STREET, ST. JAMES'S, S.W.

Saturday.

Mr. Fox,—I enclose you cheque due to your account, and wish to express my great satisfaction for all the wigs supplied for our amateur burlesque at Windsor.

Yours truly,

GEORGE VERE BOYLE.

6, OSBORNE TERRACE, CORNBROOK PARK ROAD, MANCHESTER,

January 30th, 1884.

Dear Sir,—I am very well pleased with the wigs in each case. They both fit and look extremely well.

Yours truly,

C. H. FOX, ESQ. W. HELLIER.

THEATRE ROYAL, DUNDEE,

January 11th, 1884.

Dear Mr. Fox,—I am so pleased with the wig. I scarcely know I have it on, it is so marvellously light, and as I have such a quantity of hair, this is a great boon I assure you. With kind regards.

Faithfully yours,

MARIE ILLINGTON.

6, NORTH BANK, ST. JOHN'S WOOD, N.W.

February 25th, 1884.

Dear Sir,—I send you by bearer the money for "Lady Teazle" wig, and have much pleasure in saying I was very pleased indeed with it, and shall visit you again when I require anything.

I remain, yours, &c.,

M. BERNARD.

NEW T.R., BRISTOL.

Dear Fox,—Many thanks for wig; it is excellent. Again thanking you for your prompt attention.

I remain, faithfully yours,

EDWARD W. COLMAN.

Am awfully pleased with it.

November 21st, 1883.

Miss Meredith is pleased to inform C. H. Fox that the wig sent fits beautifully and there is no need of coming up to try it on.

4, CHARLES STREET, LOWER BYRON STREET, MANCHESTER,

December 18th, 1883.

Dear Sir,—The wigs arrived safely last night. I enclose you cheque for the amount, and cannot let the opportunity pass without expressing my most unqualified satisfaction of your work. They are indescribably superior to any I have had previously, and you will oblige me by retaining my measure for future orders.

I am, yours truly,

JENNY HILL.

"THE OAKS,"

GIPSY ROAD, LOWER NORWOOD,

Feb. 11th, 1883.

Sir,—I received the wigs yesterday, and am much more than satisfied. I shall loose no opportunity of showing the one for Act II., as although I have seen and inspected a great number, and of all kinds, and by various makers, I feel perfectly sure that the one you have made for me cannot be surpassed. I hope to be able to give you several orders for different clubs during the next few months, having been asked to organise several performances for charities. I shall give you a call during the present week, and will see that all requiring wigs try them on a week before the 27th.

I trust, that for one evening at least, you will be able to attend to us personally.

I am, Sir, faithfully yours,

MR. C. H. FOX. CLAUDE MELLOR.

TOOLE'S THEATRE,

KING WILLIAM STREET, STRAND,

May 31st, 1883.

My dear Sir,—I cannot help congratulating you on the artistic manner in which you made my wig, moustache, and beard for *Stage Dora*. They could not possibly have been better done.

With kind regards, yours truly,

CHARLES FOX, ESQ. E. D. WARD.

TOOLE'S THEATRE,

KING WILLIAM STREET, STRAND,

May 31st, 1883.

Dear Sir,—The wig you have made me for "Stage Dora" is capital. I am much pleased with it.

Yours truly,

MR. C. H. FOX. J. L. TOOLE.

AVENUE THEATRE,

April 4th, 1882.

Dear Mr. Fox,—Enclosed is a cheque for my account. At the same time I wish to thank you for the care and trouble you have taken with my wigs. Not only are they the cheapest, but the best and lightest I have ever worn, which is a great boon to any one subject to the heat of the footlights. Once more thanking you.

I remain, yours truly,

FLORENCE ST. JOHN.

T.R., LEAMINGTON,

Sept. 28, 1883.

Dear Sir,—The wigs are *beautifully made*, in fact they are perfect works of art, and in all my experience I've never seen better. I enclose you cheque.

Yours,

HENRY DACRE.

ROYAL GLOBE THEATRE,

October 8th, 1883.

Dear Mr. Fox,—Allow me to thank you for the trouble you have taken with the wigs for the "Glass of Fashion," and to compliment you on the complete success you have attained, and the satisfaction you have given to the various members of my company. Wishing you continued success.

I am, yours faithfully,

C. H. FOX, ESQ. J. L. SHINE.

October 25th, 1883.

Dear Mr. Fox,—Many thanks for the wig, it is much admired, and people think it is my own hair.

Yours faithfully,

EMILY DUNCAN.

OPINIONS OF THE PRESS.

AMERICAN TOUR OF THE LYCEUM COMPANY.

BELLE'S STRATAGEM.—Miss Terry seems to have walked out of one of the canvases of Reynolds, so admirably has she caught the life and colour of the part, and Mr. Irving is a very perfect representation of the fine gentlemen of the period."—*Brooklyn Union*, January 5, 1884.

* * *

CHARLES I.—"Not only in outward appearance—and how perfect that Vandyke portrait was!—but in the very soul as well, Irving was England's ideal of the royal martyr."—*Chicago Tribune*, January 20, 1884.

* * *

LOUIS XI.—"His portrait of the ambitious, unscrupulous, crafty, cruel and cowardly old monarch is photographic in minuteness of detail, and as nearly perfect as any stage portrait can be."—*Boston Herald*, December 11, 1883.

* * *

"Mr. Irving brought him before us in well-worn velvet attire, almost threadbare—a man with a long face, sunken cheeks and hollow eyes, which burnt strongly under the effect of his thick, shaggy, black eyebrows. His hair was grey, covered with a black skull-cap and surmounted by a low fur cap decked with the leaden effigies of the saints and virgins whose aid he was so apt to solicit. 'Twas a marvellous make-up, and by no means the least noticeable feature of the actor's art."—*Boston Daily Traveller*, December 11, 1883.

* * *

MR. TOOLE'S NOSE.

"Who says Belt can't model?" said an artist in the stalls at Toole's last night, "I am told he did that nose, and it's very clever." "Bet you he got Verhyden to do the left nostril," growled the art critic, which shows you how unconvincible some folks can be.—*Topical Times*, March 1, 1884.

* * *

"There is a mystery about Mr. John L. Toole's nose that ought to be cleared up. I do not refer to the excellent nasal arrangement made by Nature for Mr. Toole's convenience, but to the nose which he wears in 'Paw Clawdian.' This nose, which is much 'more of an antique Roman than a Dane,' is declared by a contemporary to have been expressly made for the occasion by the eminent Mr. Belt. I am in a position to contradict this assertion: Mr. Belt did not make Mr. Toole's nose, nor did he even invest it with artistic merit. When interviewed specially on this interesting matter, Mr. Toole, being questioned as to the artist's name, replied, 'Goodness knows;' which from my knowledge of this estimable actor, I am inclined to regard as an evasive, if not distinctly jocular rejoinder."—*The World*, March 5, 1884.

* * *

"*Truth* is wrong. The false nose in which 'Paw Claudian' so 'greatly aids Mr. Toole in his caricature of Mr. Wilson Barrett' was not modelled by Mr. Belt. It is the work of an eminent R.A. whom, I am sure, Mr. Belt does not wish to deprive of the credit of executing such a marvellous work of art."—*The London Figaro*, March 1, 1884.

* * *

"The false nose which in 'Paw Clawdian' so greatly aids Mr. Toole in his caricature of Mr. Wilson Barrett, was modelled by Mr. Richard Belt."—*Bow Bells*, March 7, 1884.

"The false nose, which in 'Paw Clawdian' so greatly aids Mr. Toole in his caricature of Mr. Wilson Barrett, was modelled by Mr. Richard Belt. It certainly shows 'artistic merit.' It is a pity that, instead of Mr. Belt doing a bust in court at the recent trial, he did not shew his talent by making Mr. Charles Russell up as Sir Hardinge Giffard, and, say, Sir Hardinge Giffard as Mr. Gladstone. He might then have called the latter as a witness that the resemblance showed a "clever impersonation."—*Truth*, February 21, 1884.

* * *

"*In re* Toole's 'Paw Clawdian' nose, Mr. C. H. Fox, of Russell Street, Covent Garden, says he is not Belt's 'ghost,' and Belt had nothing to do with its artistic merit. He receives a comparatively good salary to attend the theatre nightly, and make Toole—nose included—up for the part. In neglecting the Fox over this nose business somebody has been on the wrong scent.—*Referee*, March 9, 1884.

* * *

"There is as much controversy as to who made Mr. Toole's false nose in 'Paw Clawdian,' as there was about the designer of the Byron Memorial. Mr. Belt is said to have done it. At least it was said he gave artistic merit to it. But a Mr. C. H. Fox arises and cries, 'Alone I did it.' He will not acknowledge the existence of a single ghost."—*Western Morning News*, Plymouth, March 6, 1884.

* * *

"My friend, Fox, modelled Toole's Roman nose. Therefore, Fox is, as I always thought him, an artist, and I hope it may be long before his ghost has to appear in court.—*Sunday Times*, March 9, 1884.

* * *

"There have been so many surmises respecting the 'authorship' of Toole's nose in 'Paw Clawdian,' that it is quite relieving to find out the truth at last. First, Mr. Belt, then Mr. Millais, and finally, Sir Frederick Leighton, were severally credited with the clever piece of handiwork. It now appears that the real maker was Mr. Fox, the well known artist in wigs. I give this on the authority of the *Stage*, which says that all other reports are 'absolutely untrue.'—*Under the Clock*, March 5, 1884.

* * *

"It appears that the Wilson Barrett nose affected by Mr. Toole in 'Paw Clawdian' was not the work of Mr. Millias or Sir F. Leighton. Mr. C. H. Fox says, 'My mind alone conceived it; no hands but mine touched it.' Honour to whom honour is due."—*Figaro*, March 8, 1884.

* * *

"Toole's nose in 'Paw Clawdian'—the nose that has been so much talked about, but cannot be 'blowed'—was modelled by Mr. Fox.—*Theatrical Managers' Gazette*, March 5, 1884.

* * *

I gladly publish the following:—

19, Russell Street, Covent Garden, London, W.C.

"DEAR SIR,—You state in your issue of the 21st last month, that Mr. Belt modelled the 'Wilson Barrett' nose for Mr. Toole. As I do not wish to become Mr. Belt's 'ghost,' and feeling sure that Mr. Belt does not wish to take credit for that which some people may think devoid of 'artistic' merit, I beg you will contradict this in your next. At the same time, neither Mr. Millais nor Sir Frederick Leighton have anything to do with it. 'My mind alone conceived it; no hands but mine have touched it.'

"Faithfully yours, C. H. FOX."

Truth, March 7, 1884.

* * *

MR. NORTON AT THE MECHANICS' INSTITUTE.—"In fact, every care has been taken in selecting the properties, in order to make the entertainment a success, and it may be mentioned that Mr. D. Morris, the representative of Mr. C. H. Fox, wig maker of London, travels with Mr. Norton, and personally attends to the head-dresses."—*The Ballarat Star*, Australia, December 31, 1883.

"Mr. Charles Godfrey, who had previously impersonated Mr. Gladstone in remarkably truthful and life-like character, and had progressed more than half-way in a specially written song before a moiety of the company present detected Charles's voice, and thereby recognised him."—*News of the World*, February 10, 1884.

* * *

"CARMARALZAMAN."—GAIETY THEATRE.

"Mr. Terry was unfortunately suffering from a sore throat, which compelled him to omit one of his songs, and the effects of which were otherwise apparent. This most amusing actor, however, wonderfully made-up as usual, caused much laughter, and his appearance was immediately followed by enthusiastic applause. As the Djin Danasch, he appears with a yellow complexion—demons on the stage, it is to be observed, are invariably jaundiced—ears which almost rival those of Bottom the Weaver."—*Daily News*, February 1, 1884.

* * *

MISS ST. JOHN AS "NELL GWYNNE."—AVENUE THEATRE.

"Thunders of applause, yells of delights, volleys of hand-clapping. Why? Simply because *the* heroine of the evening has appeared, looking younger and more bewitching than ever in a lovely red wig with curls."—*Topical Times*, February 16, 1884.

* * *

"Mr. J. Bannister, a clever young actor, who was with Miss Lytton at the Imperial, and who is, I believe, a great-grandson of the famous Jack Bannister, has been—nay, still is—appearing in the pantomime of 'Blue Beard' at the Theatre Royal, Edinburgh. He makes up as the 'Grand Old Man,' and so much does he think of this that he has sent a copy of his portrait in the character to Mr. Gladstone, who, notwithstanding votes of censure and all the hurry and worry of the beginning of a new session, has found time to reply good-humouredly that the photo is suggestive of a very clever impersonation."—*Referee*, February 17, 1884.

"STAGE DORA," TOOLE'S THEATRE.

It has been said that Mr. Toole could never be like any one but himself, and that he alone can parody his own style. He has never been so unlike Mr. Toole, except in the matter of drollery, as when "made up" to suggest Mr. Coghlan as Loris Ipanoff. When he turned round and discovered his face, the whole house broke into a roar of laughter; the features were altered, and few could believe that this was the actor who had been his veritable himself as Robert Spicer Romford in that droll piece of "Artful Cards."—*Daily Telegraph*, May 28th, 1883.

* * *

Some of the characters are marvellously made up. Where, for instance, are there to be found two men more totally dissimilar in appearance and voice than Mr. Coghlan and Mr. Toole? Yet the make-up of the latter gentleman in imitation of the former is wonderfully clever. A black wig, eyebrows and moustache to match, and a pair of abnormally square shoulders did wonders, and Loris Ipanoff Atiloff, the commander of the "Reserved Forces," was a capital copy of the real character.—*Society*, June 2nd, 1883.

* * *

Mr. Toole's get-up as Loris Ipanoff was comically grotesque, and his whole performance was mirthful. His resemblance to Mr. Coghlan did not extend beyond the get-up, which was copied closely from that of his original, and Mr. Ward's representation of Mr. Bancroft as Jean de Siriex was so truthful that it elicited shouts of applause.—*The Pall Mall Gazette*, May 28th, 1883.

* * *

Mr. Toole, wonderfully made-up, caused much amusement by his imitation of Mr. Coghlan.—*The Globe*, May 28th, 1883.

As to the make-up, they were simply "quite too all but." De Siriex was Mr. Bancroft to the life, and his allusion to the number of "sticks" on the stage was most apropos; indeed, Mr. Ward's was a finished study, at which even the great original might condescend to smile. Mr. G. Shelton spoke his few lines and looked Gretch to the last lock of hair; while Mr. Cheeseman, as Boroff, was equally simple and unobtrusive. Mr. Toole, as Loris, simply surprised us by his admirable take-off of Mr. Coghlan.—*The Sunday Times*, May 27th, 1883.

* * *

The best part of Mr. Toole's representation was his make-up in imitation of Mr. Coghlan.—*The Echo*, May 28th, 1883.

* * *

How Mr. Toole contrives to counterfeit the presentment of Mr. Charles Coghlan only with the aid of a wig and a black moustache, is one of the mysteries of the costumier. Before concluding, it is a matter of duty to mention that Mr. G. Shelton makes up extraordinarily as the police agent, Gretch. -*Referee*, May 27th, 1883.

* * *

Mr. Toole makes up with surprising skill to imitate Mr. Coghlan.—*Times*, May 28th, 1883.

* * *

Mr. E. D. Ward reproduces Mr. Bancroft, manner and person, with the closest fidelity and laughter-provoking attention to detail; and the figure of Mr. Toole, pale-faced, sleek-haired, stern and stiff, as Mr. Coghlan, the supposed apostle of "reserved force," cannot be recalled with the most distant approach to gravity. Miss Marie Linden, who lets no single point of the original performer escape her, caught Mrs. Beere's manner and tone of voice very happily. Mr. Augustus Stanley is so cleverly made up as the musician that he might be the original gentleman just stepped over from the Haymarket after "doing his piece" there, and the remaining "makes-up," (or "make-ups," if you like) are carefully reproduced.—*Fun*, June 6th.

* * *

Mr. J. L. Toole's "get up" for the character represented au sérieux by Mr. Coghlan is laughable in the extreme.—*Morning Post*, May 28th.

* * *

Mr. Toole's embodiment of Ipanoff is exceedingly grotesque, though chiefly in a facial appearance, which simulates Mr. Coghlan's in the oddest possible manner.—*Illustrated Sporting and Dramatic News*, June 2nd, 1883.

* * *

To Mr. E. D. Ward we must give great praise for his remarkable impersonation of Mr. Bancroft, whom he hit off to the life.—*The Weekly Times*, May 27, 1883.

* * *

With these and a clever caricature of the Detective Police Officer by Mr. Shelton, and an almost faithful reproduction of the queer figure of the Russian Composer, now known as the "Blessusitz Fiddleinski," in the person of Mr. Stanley, the element of mimicry is almost exhausted.—*The Daily News*, May 28th, 1883.

* * *

Mr. Toole cannot, of course, sink his strong individuality into so close an imitation of Mr. Coghlan, but he is intensely funny as Loris Ipanoff Atiloff. His facial make-up is wonderful. Mr. Shelton as Gretch, the police agent, is grotesquely made up about the head.—*The Morning Advertiser*, May 28th, 1883.

Mr. E. D. Ward, as Jean de Seriex, carried the palm over all. When the curtain ascended, he stood with his back to the audience, and spoke his first few words in that position. Wonderfully like Mr. Bancroft's sounded his voice, and really throughout the trifle he sustained that effect. A copy in get-up, style, and speaking (especially when he makes Mr. Bancroft sing), his was certainly one of the happiest hits. Of Mr. J. L. Toole it has been remarked he cannot disguise himself, but whoever said that never saw him make up *a la* Mr. Coghlan for Loris Ipanoff Atiloff. It was all the more remarkable that the resemblance was in the face, though seen a few feet only from the footlights. Mr. Shelton was a living copy of Mr. Brookfield as Gretch, and even the minor characters were minute copies of the originals.—*Lloyd's Weekly*, May 27th, 1883.

* * *

Mr. Toole plays the object of the heroine's vengeance, and contrives to afford a ludicrous picture of Mr. Coghlan, whose get-up is faithfully reproduced. Very diverting is the entire performance of Mr. Toole.—*The People*, May 27th, 1883.

* * *

"It is needless to say that there is a considerable amount of difference between the figures of Mr. Toole and Mr. Coghlan, but the former's moustache and hair certainly reflect great credit on the wig-maker's powers of imitation."—*Life*, May 27, 1883.

* * *

And curious to state, Mr. Toole it is who mimics Mr. Coghlan to the life. For many years past I have seen this famous artiste in each of his *roles*, and did not believe it possible for him to deceive me in regard to "make up," but I was mistaken. People not unfrequently declare that "Toole is always Toole," no matter what character he may assume. To such (as well as to all others) I would say go and see Toole in *Stage Dora*, and I venture to state they will be compelled to own that here, at least, is "an exception to the rule."—*The Newcastle Courant*, June 1st, 1883.

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Mr. C. H. Fox, the theatrical wig maker of Covent-garden, reminds me that for costumier I should have said perruquier in speaking last week of Toole's extraordinary get-up in the likeness of Charles Coghlan. Says Mr. C. Fox, "I not only made all the wigs, but made up all the characters myself the first few nights, Mr. Toole having retained my services for that purpose." I shouldn't mind betting that wherever this clever Fox goes he takes his brush with him.—*Referee*, June 3rd, 1883.

WHAT THE PRESS SAYS ABOUT "PAW CLAWDIAN."

February 29th, 1884.

(Make-up and Wigs by C. H. Fox.)

Globe.—"In the get-up lies one secret of success. Mr. Toole's make-up as Mr. Wilson Barrett was marvellous, the resemblance in appearance and attitude being irresistibly comic."

The Era.—"If our readers can conjure up a vision of Mr. Toole's not too noble figure arrayed in classical costume, they will get some idea of the excuse there was afforded for laughter on Thursday. Art had been brought to bear to give the comedian the Barrett nose. And whether speaking, singing or posing, a veritable roar of laughter attended him. A great hit was made by Miss Marie Linden. Make-up, husky voice, nervous action, all were to the life."

Morning Post.—"The absurd parody of Messrs. Wills and Herman's work is not, however, restricted to Mr. Burnand's share in its production. The majority of the performers in their facial 'make-up' present a close resemblance to their more sedate brethren further west. Mr. Toole assumes a false nose which has the effect of making him like the original Claudian."

Weekly Times.—"Mr. Toole as Clawdian, made up a la Wilson Barrett, simply revels in the part, and keeps the house convulsed with laughter. Miss Marie Linden's 'presentment' of Miss Eastlake can scarcely be called 'counterfeit.' It is marvellously exact in voice, manner, and make-up."

St. James' Gazette.—"And it may be easily imagined that in the hands of Mr. Toole, he becomes a very funny fellow indeed. He appears thoroughly to enjoy the effects of the 'curse' which makes him young for ever, and his airs as the desperately classic profligate are almost as droll as the false nose by the aid of which he presents a very fair caricature of Mr. Wilson Barrett."

Daily Chronicle.—"Mr. Toole ordinarily does not present a strong facial resemblance to Mr. Wilson Barrett, but by resort to art, in the shape of a false nose, he looks, when he first steps upon the stage, very much like a 'reduced copy' of the true Claudian."

The Times.—"As Clawdian, Mr. Toole makes up to closely resemble Mr. Wilson Barrett in face."

Galignani's Messenger.—"Mr. Toole, who played Clawdian, otherwise Wilson Barrett, imitated that gentleman to a wonderful degree, both in appearance and attitude."

Observer.—"Nothing funnier than Mr. Toole's faithful copy of the appearance of Mr. Wilson Barrett could well be imagined."

Saturday Review.—"Mr. Toole, his face strangely altered by a Roman or Claudian nose."

Morning Advertiser.—"Mr. Toole's make-up after Wilson Barrett was exceedingly clever.'

Scotsman.—"Mr. Toole was admirably made up for Wilson Barrett."

Bell's Life.—"Toole's imitation of Barrett ends with his make-up; incredible as it may seem, it is wonderfully like the original."

Echo.—"But when the chief *role* is played by Mr. Toole, who reflects all Mr. Wilson Barrett's poses and his delivery of his lines, and when Mr. Toole, as the profligate young Roman, wears a Roman nose, the appearance is laughable in the extreme. Miss Marie Linden, who gave so clever an imitation of Miss Eastlake's peculiarities in the Strand burlesque of *The Silver King*, is more successful in her essayal of the character of Almida. At times it seems to be Miss Eastlake herself. . . . Thari-o-galus, the Tetrarch, though turned into an Irishman by Mr. George Shelton, presented in both make-up and voice a curiously close travestie of the character as acted at the Princess's. The identity of Agazil, the blacksmith, as played by Mr. W. Brunton with Mr. Speakman's embodiment of that character in the original, was exact."

England.—"Mr. Toole may be seen with a false nose on this production. One might positively think he wears a false physiognomy altogether, so admirable is the make-up. I don't remember 'seeing Toole' with a false nose on before—except, perhaps, as Jacques Strop. These peculiarly expressive features are now nightly disguised in a perfect calm, the likeness to the Princess's Claudian being capitally contrived. It is only the calm before the storm of the earthquake, of course, for then you may observe Paw Clawdian slip off the Roman nose and all that, and be suddenly recognised by the whole company as Toole. Of course the audience knew it all the time, but they might not, you know, if Clawdian were silent."

Dispatch.—"Mr. Toole has rarely so completely lost his identity as in the part of the 'cussed' Roman Masher, and his work throughout is thoroughly in keeping with his duties. By far the best piece of burlesque acting witnessed for a long time is Miss Marie Linden's travesty of Miss Eastlake. Voice, manner, and make-up are perfect."

Evening News.—"Mr. Toole himself in Roman costume, aud with a false nose, apparently most carefully modelled from that important feature of Mr. Barrett's countenance, is mirth-provoking to a degree, and he exactly hits off the attitudes and mannerisms of his prototype. Clever Miss Linden has caught the style and appearance of Miss Eastlake, the luckless heroine of the touzled hair, and Mr. Shelton 'takes off' the Tetrarch, played admirably at the Princess's by an ardent votary of Mr. Irving. When the lights are turned up again, Clawdian is discovered

on a gorgeous couch, but the Roman nose is gone, and its late owner is pronounced by the whole strength of the company to be, not Clawdian, but Toole."

Daily News.—"As regards the leading figure in the burlesque, the reader has only to imagine Mr. Toole provided with a false nose which, while it stops short of coarse caricature, delicately suggests the Roman birth of the wearer, in order to perceive that abundant opportunities for drollery will not be wanting."

Pall Mall Gazette.—"From Mr. 'Clawdian' Toole's first appearance, ushered in by a slave bearing a huge red umbrella, to the 'decline and fall' of Clawdian's palace, every one roared with laughter. The profligate nobleman, as in the original, first appears in the market-place at Buyzantium, his face made up with remarkable skill after Mr. Wilson Barrett."

News of the World.—"Mr. Toole cannot add to his inches in his attempt at the 'counterfeit resemblance' of Mr. Wilson Barrett as Claudian, but by wearing a false Roman nose, and by adhering to some of the attitudes in which the distinguished actor-manager of the Princess's figures on metropolitan hoardings and in shop windows, he is enabled to make himself facially not at all unlike the true and original Claudian. He acts the part with considerable humour, and, as usual, throws his whole energies into the work in hand. Miss Marie Linden as the hapless Almida—or, according to Mr. Burnand, Almi-i-da—gives a wonderfully close imitation of Miss Eastlake."

Lloyd's.—"Mr. Toole's first appearance in a Roman character, distinctly modelled on the make-up of Mr. Wilson Barrett, was a pronounced success, his posing beneath the lime-light as the Great Masher of the fifth century being intensely amusing. The imitation of Miss Eastlake given by Miss Marie Linden was altogether startling, the audience in the pit again and again shouting 'Bravo,' as one point after another was vividly made. Attitude, action, and make-up wonderfully resembled the original."

Reynolds'.—"As Paw Clawdian, Mr. Toole, with a Roman nose, artistically burlesquing the hero of Messrs. Herman and Wills' creation, seemed to throw off his individuality as Toole, and to become a comic edition of Mr. Wilson Barrett."

Standard.—"Mr. Toole, with a well-designed Roman nose, mimics Mr. Barrett with much humour."

Society.—"Mr. Toole as Clawdian Andlivates is transformed into an 'evergreen chappie,' and his make-up is sufficiently funny. The 'popular comedian' in a Roman nose—I cannot say with a Roman nose—was a revelation. But Mr. Toole is the fortunate possessor of certain peculiarities which are beyond the power of art, and though the nose was the nose of Barrett, the legs were the legs of Toole."

People.—"It is amusing enough to see Mr. Toole in classic tunic as a noble Roman; but the fun is intensified by his wonderful facial make-up for Mr. Wilson Barrett, to whom as Claudian he presents a ludicrously close resemblance. This is no less true of Miss Marie Linden, with reference to her piquant imitation of Miss Eastlake as Almida, which is quite as remarkable as the other."

Sporting Life.—"Strange as it may seem, Mr. Toole makes up remarkably like Mr. Wilson Barrett, and his attitudinising is so funnily reminding of the statuesque poses of the Princess's Claudian. Miss Marie Linden's is simply a marvellous imitation of Miss Eastlake."

Sunday Times.—"Mr. Toole has never put more 'posers' to us than in this skit, where as the man with a 'cuss,' which entails his having the lime-light full on him, he is funny finished, and appears to live at anything but ease. His get-up was marvellous."

Topical Times.—"Mr. Toole, for the nonce, had added to his usual happy cheek, an exceedingly happy nose, which Mr. Wilson Barrett is supposed to have dropped at the last dinner of the General Theatrical Fund. Seriously speaking, it was a great make-up. Miss Marie Linden gave as marvellous an imitation of Miss Eastlake as did her sister at the Strand. In fact, I believe Miss Eastlake must have lent her one of her extra wigs."

Figaro, Feb. 23.—"Mr. Toole's 'make-up' as Clawdian, especially the facial part of it, is also very clever. The likeness he presents to Mr. Wilson Barrett, with the aid of a skilfully-fashioned Roman nose of *papier-mache*, is really surprising."

Fun, Feb. 27.—"Most of the gentlemen are so capitally made-up that, if they didn't speak, they might easily be supposed to be the originals just strolled in from the Princess's."

Modern Society.—"'Toole make-up as Wilson Barrett? Impossible; he couldn't do it.' So everybody thought, and many said; but the fact remained. Johnny was about to make the attempt, which was enough to take such a crowd of friends to his snug little theatre at Charing-cross last week, that I wonder its walls didn't begin to bulge. Perhaps they did after that 'earthquake,' for it came dangerously near to bringing down the house. And Toole—he won't think me rude for calling him plain Toole—is no longer himself. He is a reduced edition of Wilson Barrett, nose and all. I could only recognise his legs, which, like Irving's, are poetical and unique, but less heroic than those of the Princess's manager."

Vanity Fair, Feb 23.—With the aid of a mysterious make-up, Mr. Toole's well-known cheery face becomes almost unrecognisable."

Graphic, Feb. 23.—"Mere description can convey little idea of the ludicrous effect of Mr. Toole's appearance in the part."

Truth, *Feb.* 23.—"If playgoers cannot laugh at Mr. Toole as a Bithynian reprobate with a Roman nose, the age is surely duller than it seems to be."

The following letter from Mr. Toole expresses his entire satisfaction with Mr Fox:—

Toole's Theatre, King William Street, Strand.

February 23rd, 1884.

My dear Sir.—Thank you for the attention you have paid to "Paw Clawdian" production. The wigs are all capital; my own and my make-up are all I could wish.

I am yours truly,

Mr. C. Fox. J. L. TOOLE.

THE AMERICAN PRESS.

C. H. Fox, having already published the notices from the London and provincial newspapers on the makes-up for STAGE-DORA at Toole's theatre, has now great pleasure in drawing attention to the following American notices:—

"Place aux dames."—Mrs. Bernard-Beere, the London "Fédora," was remarkably well doubled by Marie Linden, the make-up of the actress being an exact copy; and Bancroft had an excellent double in E. D. Ward. Great things were expected from Toole, who, as, "Louis Ipanoff Atiloff," made-up in exact imitation of Charles Coghlan. On Saturday he fairly revelled in his work, and he succeeded in impersonating Coghlan to the life. In form and feature, face and limb, he made himself the other self of the leading man of the Haymarket, and the perfect imitation was instantly recognised and vociferously applauded. All the other parts were well made up.—*New York Music and Drama*, June 16th, 1883.

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"Mr. Toole was wonderfully made up."—*New York Spirit of the Times.*

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"To see Mr. Toole himself, with a wonderful wig and moustache, imitating Mr. Coghlan, was worth all the money of the entertainment."—*The Theatre*, July 2nd, 1883.

When last week I said that Fox, the wigmaker, wherever he goes takes his brush, it appears I followed in the wake of Mr. C. Hickman, a celebrated music-hall author and comedian, who had already perpetrated the same wig-head joke as he calls it. As I inspired him with the following and a great deal more like it, I suppose I may expect to be forgiven. Of course I must thank him for the neat compliment conveyed in verse number two.

Great scribe to whom I bend the knee
(Mind, this is not a hoax),
Like me, you find it hard to be
Original in jokes.

On reading your enclosed line
My heart was filled with glee,
For when your jokes resemble mine
How good my jokes must be!

Referee, June 10th, 1883.

* * *

Rapid changes of feature, simulating the portraits of celebrated personages, are cleverly presented in the second act by Miss Alice Atherton, who is no doubt utterly unconscious that portraits on the same principle were first presented, with similarly illusionary devices, at the Olympic, in a pantomime produced there forty years ago. *It must be conceded, however, that in the meantime the art of the theatrical wigmaker has been considerably developed* and the appliances are thus perhaps more completely furnished than when Mr. Holder exhibited, at the theatre in Wych Street, his once famous photographic gallery of celebrities in 1843.—*London Daily Telegraph*, July 30th, 1883.

The wigs and makes-up which called forth the above remarks were made by C. H. Fox.

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Mr. C. H. Fox, the well-known theatrical wigmaker of Russell Street, Covent Garden, has been engaged to accompany Mr. Irving during his American tour, and to personally superintend the wig department. Mr. Fox will take with him two assistants. All the wigs will be entirely new, and will number about 1,100.—*The London Figaro*, Feb. 24th, 1883.

* * *

"Belle's Stratagem," Lyceum Theatre.

The powdered hair has a sweetly charming effect, the head-dresses generally form a great feature in the piece.—*Lady's Pictorial*, March, 1881.

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Mr. Irving wore a wig that was falsely correct.—*Society*.

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"Belle's Stratagem," Notices.

The *Daily News* said Mr. Irving did not wear a Wig, but wore his own hair powdered. Mr. Irving did wear a Wig, and I had the pleasure of making it and putting it on the first few nights, so I thank the *Daily News* for the compliment.—C. H. Fox.

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"Masks and Faces,' Haymarket Theatre.

To attempt to convey a notion of how the elegant Town-bred Sir Charles differs in appearance from his rival Vane, or of what sly suggestions of caricature lurk in the coats and waistcoats, *but above all the wigs* of those wonderful critics, Snare and Soaper, would be wasted labour.—*Daily News*.

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"Cloches de Corneville," Globe Theatre.

The wigs are artistically done by Mr. Fox, that of Gobo being a curiosity in its way.—*The Stage*.

"OVER THE GARDEN WALL," FOLLY THEATRE.

Mr. Toole's make-up was very good.—*The Era.*

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"WAITING CONSENT," FOLLY THEATRE.

Mr. Shelton was provided with a 'practicable' whisker every hair of which bristled—that is if a hair can bristle—with fun, and tickled the spectators amazingly.—*Referee.*

* * *

Mr. G. Shelton who as Scorcher, an Irish waiter, with a comical whisker, amused the audience greatly, and was rewarded with well-deserved cheers.—*The Era.*

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"HIS WIFE," SADLER'S WELLS THEATRE.

We have seldom seen a better make-up than that of Mr. Canninge's as Dr. Spottle.—*Saturday Review.*

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"BETSY."

Mr. Purdon appears in a marvellous make-up.—*Glasgow News.*

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Mr. Purdon's make-up is capital.—*The Yorkshireman.*

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Mr. Purdon's make-up is faultless.—*Hull & Lincolnshire Bellman.*

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"RECLAIMED," HAYMARKET THEATRE.

Mr. St. Maur as Lord Frothingham made-up capitally.—*Referee.*

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"JANET PRIDE."

Mr. Canninge was capitally made-up as Mr. Heriot.—*Figaro.*

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Mr. Canninge deserves praise for his Mr. Heriot; he was admirably made-up.—*The Stage.*

"MEMBER FOR SLOCUM," IN LIVERPOOL.

Mr. Shine's make-up was of the most striking quality.—*The Era.*

* * *

It is interesting to note the completeness of the arrangements Mr. H. Irving is making for his American tour. No less than eleven hundred wigs are being manufactured for the Lyceum Company by Mr. Fox, the well-known maker.—*The Stage*, Feb. 23rd, 1883.

* * *

Mr. C. H. Fox, who turns out so many good theatrical wigs, is to accompany Mr. Irving to America. The number of wigs Mr. Fox is engaged to supply during this American campaign will not be less than eleven hundred.—*The En'tracte*, Feb. 24th, 1883.

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On the principle of "ex pede Herculem," some light is thrown upon the extensive character of Mr. Irving's preparations for his forthcoming professional visit to the United States by the announcement that a wigmaker of credit and renown, from the neighbourhood of Covent Garden, accompanied by two assistant wigmakers, will be attached to the expedition, in order that they may "personally superintend the wig department." Our contemporary the *Era*, to whom we are indebted for this information, adds that "all the wigs will be entirely new," and that they will number no fewer than eleven hundred.—*The Daily News*, Feb. 19, 1883.

* * *

An entire wigmaker of credit and renown, accompanied by two assistants, will, we are told, be attached to Mr. Irving's company during the actor's visit to the United States, in order that they may "personally superintend the wig department," which will contain no fewer than eleven hundred specimens of wiggery. Whether waggery is intended by the announcement we do not know.—*The Globe*, Feb. 20th, 1883.

When Irving goes to America he will take about eleven hundred new wigs with him. C. H. Fox, the well-known perruquier, and a couple of assistants will go too, to keep them in order.—*The Referee*, Feb. 18th, 1883.

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A good instance of the thoroughness with which Mr. Irving does everything he undertakes is furnished by the fact that no less than 1,100 wigs are to be taken over by him for the use of his company during their American tour. They are all entirely new, and will be personally superintended by Mr. C. H. Fox, the well-known theatrical wigmaker, of Russell Street, Covent Garden. The *repertoire* to be so abundantly provided for includes "The Merchant of Venice," "Much Ado about Nothing," "Belle's Stratagem," "Eugene Aram," "Lyons' Mail," "Charles the First," "The Bells," "Louis the Eleventh," and "Hamlet."—*The Society*, Feb. 23th, 1883.

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THE IRVINE JUNIOR AMATEUR DRAMATIC CLUB.—This club gave performances on Thursday, Friday, and Saturday nights last week, to very well filled houses, and, as a competent judge remarked, the acting of the juniors was so excellent that the senior club had better look well to its laurels. The stage was well fitted up with scenery, sidewings, and footlights, and the dresses and general get-up of the characters was beyond what could reasonably have been expected. *The wigs, etc., were from Mr. Chas. Fox, the celebrated London perruquier, and the facial make-up was artistically done by Mr. Fox's assistants from Glasgow.—The Irvine & Fullerton Times*, July 22nd, 1882.

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Mr. C. H. Fox, the well-known theatrical wig maker, of Russell-street, Covent-garden, has been engaged to accompany Mr. Henry Irving during his American tour, and to personally superintend the wig department. He proposes to take with him two assistants. All the wigs will be entirely new, and will number about 1,100, the repertoire to be provided for including *The Merchant of Venice, Much Ado About Nothing, Belle's Stratagem, Eugene Aram, Lyons Mail, Charles the First, The Bells, Louis the Eleventh, and Hamlet.—The Era*, Feb. 17th, 1883.

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"OVERLAND ROUTE," HAYMARKET.

Mr. Brookfield's make-up was remarkably good.—*Figaro*, Oct. 14th, 1882.

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The revival of "Hamlet" at the Lyceum is again conspicuous for its elaborate mounting and realism of stage effect. The dresses of the ladies and gentlemen of the Court, contrary to the general rule with stage crowds, is almost lavish in the quality of material, while the perruquier's art is seen to perfection.—*Lady's Pictorial*, June 25th, 1881.

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"THE MANAGER," COURT THEATRE.

The former character is played by Mr. Clayton, whose make-up is wonderfully clever.—*The Dispatch*, Feb. 19th, 1882.

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Rarely has Mr. Alfred Reed found a character that fits him so well as that of *Jeremiah Upshotte*, the simple-minded, uneducated M.P. *His make-up was very clever*, and the actor threw so much spirit and fun into the part that he at once became a favourite with the audience. *Another splendid make-up was that of* Mr. Corney Grain *as Colonel Deeplock*, a promoter of swindling companies; and the treatment of the character by Mr. Grain was as artistic as his make-up.—*Lady's Pictorial*, March 11th, 1882.

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AMATEUR PERFORMANCE IN GLASGOW.

What tended greatly to the success of the entertainment was due to the assistant from Messrs. C. H. Fox & Co., theatrical costumiers, Glasgow and London, whose make-up of the various characters was first-rate, and very marked when contrasted with the appearance of the Club in "Rob Roy." The music was supplied by the Irvine Orchestral Society, under the leadership of Mr. M'Kenzie.—*The Irvine Express*, March 31st, 1882.

Eleven hundred wigs seems a large number. Yet no fewer than these—all new wigs—are, we are told, preparing for the Lyceum Company in America. When it is remembered there is a long list of plays to be performed, and that the "makes-up" even of supernumeraries, at well conducted theatres, nowadays, furnishes matter for careful consideration; the statement will seem less astonishing.—*Graphic*, Feb. 24th, 1882.

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Passing along Russell Street, Covent Garden, the other day, I was attracted to a shop window in which was exhibited a wonderful display of theatrical wigs and masks. I paused for a few minutes to look at them, and could not help a feeling of astonishment at the marvellous improvement made nowadays in this branch of stage craft. There you may observe every kind of wig of the most artistic style and shape, from a love-sick Romeo down to the fascinating side-locks of a Bill Sikes. Notice King Lear with wig and beard, whose appearance alone would demand a more than usual supply of tears from any audience; there is the long and flowing blonde in all its yellow glory; there is the glistening bald head with its fringe of soft white hair, denoting the benevolent old man of the play, to say nothing of all kinds of character wigs, beginning with the explosive bustle headed major, and ending with the fierce curls of the grim sea-side landlady. Then the crowds of masks, all so wonderfully real in their way; there are giants, wolves, lions, demons with hordes of faces, grinning at you in a sort of affable imbecility. The window seems to be haunted by all the youngsters of the neighbourhood, happy in the anticipation of their seeing these marvels of the art in some of the forthcoming pantomimes. Truly, the Lyceum perruquier is a skilled artist.—*Society*, Dec. 16th, 1882.

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Mr. C. H. Fox, the well-known theatrical wig-maker, has been engaged to accompany Mr. Irving during his American tour, and to personally superintend the wig department. All the wigs will be entirely new and will number about 1,100.—*The Glasgow Evening News and Star*, Feb. 19th, 1883.

* * *

Miss Anderson, as at present arranged, will make her first appearance at the Lyceum, on Saturday, the 1st September next. Some light is thrown upon the extensive character of Mr. Irving's preparations for his forthcoming professional visit to the United States, by the announcement that C. H. Fox, the well-known wig-maker, accompanied by two assistant wig-makers, will be attached to the expedition, in order that they may personally superintend the wig department. All the wigs will be entirely new, and they will number no less than seven hundred.—*The Continental Times*, Feb. 24th, 1883.

"Lesson," Haymarket.

The make-up as a Scotch Knight of Mr. Brookfield was thoroughly effective, and Miss Henri's representation of aristocratic incapacity was excellent.—*Globe*, Nov. 28th.

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The skill of the perruquier has very much added to the effect of "Romeo and Juliet," as now being played at the Lyceum. It is evident that the art of wig-making has been brought to perfection, in the present day; flaxen and raven tresses, long hair and short, curly and straight crops, are alike natural, and defy the closest inspection of the uninitiated.—*Lady's Pictorial.*

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I understand that the wigs which have been so much admired in "Romeo and Juliet" at the Lyceum, and "Madame Favart" at the New Avenue, were supplied by Mr. C. H. Fox, of 19, Russell-street, Covent-garden.—*Society.*

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"If there's one thing I like about 'The Schoolmistress' more than another it is Clayton's make-up. It is side-splittingly funny—farcial, of course—but it is also the most complete disguise I ever saw; it is nearly impossible to trace the actor's identity under it."—*Fun*, April 14, 1886.

"MR. ARTHUR DACRE AS JAMES RALSTON.—Mr. Dacre, after working his way up gradually in romantic young lovers' parts, has matured his style so that it now possesses, combined with much of the vigour of youth, a solidity and repose that fit him admirably for such parts as Jim the Penman. His make-up was the theme of universally favourable comment on Saturday."—*The Era*, April 10, 1886.

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"Two short articles, 'The Art of Making Up' and 'Advice to Amateurs,' by C. H. Fox, of 19, Russell Street, Covent Garden, W.C., are well worth the attention of any stage-struck cyclist who burns to walk his mimic hour upon the boards. Mr. Fox is well known in metropolitan cycling circles, being a prominent active member of the Holborn, London Social, and London Cyclists' Cycling Clubs. If a cyclo-dramatic club contemplate employing Mr. Fox as costumier, perruquier, etc., the fact that he has 'made up' Henry Irving for years past should, at least, inspire confidence."—*Cyclist*, Dec. 12, 1887.

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"Mr. Fox, the well-known wig maker, is said to have achieved a wonder in the manufacture of two wigs which Mr. Willard wears as Jem Dalton in the 'Ticket-of-Leave Man,' at the Olympic Theatre. The two wigs together are said to weigh less than an ounce."—*Liverpool Daily Post*, Feb. 13, 1888.

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"Mr. C. H. Fox not only makes good wigs and publishes a very useful Theatrical Directory, but he has now come out as a rival to Sam French. He sends me a very clever and bright little domestic comedy, in one act, by Mr. Charles T. Fawcett, called 'Our Lottie.' I expect to see it at all the amateur theatricals I have to attend."—*Hawk*, Feb. 23, 1888.

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"Nothing could be more convincing than his impersonation of the bland old gentleman with the nervous cough, who presents the forged bill at Mr. Gibson's office and expresses so much sympathy with Hawkshaw's desire to clap the 'darbies' on James Dalton. It is not often that one can believe in a stage disguise, but Mr. Willard's might well have baffled all Scotland Yard. This scene would alone make the revival worth seeing."—*The World.*

* * *

"His disguise in the third act, when, forewarned, he escapes from the clutches of Hawkshaw, the detective, who, pretending to be a clerk in Mr. Gibson's office, is waiting to arrest him, is certainly one of the completest things of the sort which the present generation has seen. It is Hawkshaw's ambition to catch the notorious 'Tiger,' but the spectator feels that, well as the detective may know his man, and keen as he is to penetrate disguise, he could not reasonably suppose that this white-haired, upright, courteous old gentleman is the notorious criminal he seeks."—*The Standard.*

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"E. S. Willard is wisely retained at the Olympic. It was a foregone conclusion that he would throw a new light on the character of Jem Dalton, but we will venture to say no one expected to see such an absolutely perfect performance. He excelled himself in the scene of Mr. Gibson's office in the third act. The disguise in appearance and manner was complete. Not a trace of Willard remained. He was the plausible, ultra-respectable, self-possessed city man to the life. The identification was indeed perfect."—*Morning Advertiser.*

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"In striking contrast to the rough and common exterior of the rascal when not 'on business,' the disguise is assumed when in the office of Mr. Gibson was so perfect as to deceive the audience as well as the wily Hawkshaw. The dapper and venerable gentleman, with smooth white locks and irreproachable attire, soft spoken, and confiding in manner, innocent to all appearance of even a suspicion of sharp dealing, fairly won his temporary freedom by the audacity of his defence."—*Morning Post.*

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"In make-up, the disguise of the ruffian in the first and fourth acts is perfect. Well might the detective, astute as he appears, be cozened by this white-haired, polite, and exceedingly soft-toned stranger."—*Daily Chronicle.*

"It is not the easiest task in the world to completely disguise one's individuality to double oneself, so to speak, but Mr. Willard astonished even those who were well acquainted with his great powers, when throwing off the farmer he appeared as the honest city man, for the purposes of deceiving Hawkshaw. Not a trace of the villain is to be seen save in his innocently cynical guffaw, when he smilingly inquires the meaning of 'darbies.' In short, it was a great performance, and upon which Mr. Willard is to be congratulated."—*Sporting Life.*

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"It is a part that has been well acted before, and which the public are inclined to be somewhat exacting about; but Mr. Willard has achieved the distinction of making his 'Tiger' the best ever yet impersonated, and of astonishing even his admirers by his artistic treatment of the part, and his marvellous 'make-up.'"—*Queen.*

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"As the versatile cracksman and forger, Jem Dalton, Mr. Willard draws largely upon his resources in the matter of make-up."—*The Times.*

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"An admirable disguise."—*Dramatic Review.*

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"Mr. J. L. Toole is nothing if not artistic. In order that his make-up in the forthcoming new piece, "The Butler," shall be as complete as possible, he sent all the way from Manchester for C. H. Fox to receive personal instructions. What would some of our low comedians of the past think of such devotion to the art? Mr. Toole, by the way, has been playing to enormous business at Manchester, and has been most enthusiastically received at every appearance."—*Western Times*, Nov. 24.

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"Those who have admired Mr. Willard's performance of Jem Dalton at the Olympic little know the care he has bestowed upon his make-up, so that the character may be complete in every detail. From Mr. Fox, the wigmaker and Actors' Directory manufacturer, I learn that two of the wigs he specially turned out for Mr. Willard were so carefully and artistically constructed that both placed in a scale would not lift an ounce. When I was very young it was said that actors became soon grey, because of the heat their wigs produced. Mr. Willard evidently wishes to keep his hair in its present black glossy state, hence his fondness for light and *hairy* coverings."—*The Stage*, Feb. 10, 1888.



PRESS NOTICES

UPON THE FIRST EDITION OF FOX'S CATALOGUE.

When it was publicly announced that Mr. Irving was about to take with him upon his voyage across the Atlantic a wig-maker of credit and renown, together with two assistant wig-makers from the neighbourhood of Covent garden, and that the stock of wigs committed to their charge numbered no fewer than eleven hundred, the enormous importance which stage wigs have attained in these days must have become apparent, even to the uninitiated. It is well known to many persons who at this season are spending a holiday in hospitable country houses, and hardly less to those who are visiting in town, that private theatricals engage just now no small share of the thoughts of both young and old. Now private theatricals involve no more important consideration than the matter of wigs. We are not quite sure, indeed, that the amateur performer, whether of the rougher or the gentler sex, and independently of the question whether the "make-up" is to be a becoming or a grotesque one—we are not, we say, quite sure that the amateur does not beat the professional in fastidiousness as regards this crowning item of the arts of the dressing-room. And it must be obvious that there are good reasons for this tender regard for the cut and fashion of the hair—in which description we include all that concerns the whiskers and moustache—as being equally within the theatrical wig-maker's province. Nothing more effectually disguises a man than a wig and whiskers of a different pattern from his own hair and mode of wearing it. "What hairs he does give his self!" exclaims Mr. Toole in "Tottles," when, taking up the brand-new peruke of his absent friend, the idea suddenly strikes him that he will disguise himself by this effectual means and feed his jealous wrath in the character of a waiter at the wedding breakfast of his hated rival. There exists a little drama—it even formed not long since the subject of a fiercely contested copyright suit in our law courts—which turns upon the affecting incident of a barber who, having cut the hair and trimmed the beard and moustache of a stalwart stranger, then and there discovered in his customer a beloved son just returned from the gold diggings. It was really only a few hairs more or less; yet it was not till the work of cutting and trimming was completed that the father uttered the cry of joy which announced his recognition of his own offspring. So much for the stage estimate of human hair as a means of modifying the personal appearance of the wearer. We have been led into these reflections by an examination of a very extensive list of wigs issued for the benefit of professional and private performers at this play-going season by an eminent and well-known professor of this important art. It is quite a little volume, with numerous illustrations, chiefly representing heads of distinguished actors and actresses as they appeared when they were playing certain popular characters. Here we have Miss Ellen Terry as Juliet, her short curls gracefully intertwined with flowers, together with Mr. Irving as Shylock, with the thin grey locks and scanty straggling hairs upon the lip and chin which somehow seem to have a close affinity with the Jew's bitter complaints of those Christians who rated him "about his usances." Then follows Mr. Kyrle Bellew as Orlando, with the flowing locks which jeunes premiers, not wholly unconscious of personal graces delight to wear. Here, too, is Mr. Forbes Robertson as Romeo, with a curiously bushy protrusion from the back of his mediæval Italian skull-cap. Here also is Mr. Toole as Paul Pry, with that triple bunch of short curls which have been a tradition of the part from the days of Liston. Other woodcuts pourtray Mr. Irving as Benedick, with simple manly locks, as befits that long obdurate antagonist of "dear Lady Disdain," and Mr. Ward as Mr. Bancroft in "Stage Dora," besides Miss Gerard as Ophelia, Miss Genevieve Ward as the Countess Stephanie, Miss Florence St. John as Madame Favart, Miss Sophie Eyre as the heroine in "Youth," Miss Litton as Rosalind, Miss Terry as Portia, and many other ladies in lady parts, whose "coiffures" it would be rash on the part of one of the male sex to attempt to describe.

All these are, however, mere pictorial examples of what wigs can do towards the bodily presentment of a dramatist's creation. To get an adequate idea of the vast range of the wigmaker's avocation in these days, it is necessary to scan the lists in which some hundreds of wigs are enumerated with such indications of their nature as literary description will permit, and with such information about prices as the professional or amateur may be supposed to require. We have already indicated that the most convenient mode of defining a stage wig is found to be that of associating it with some character with which playgoers may be assumed to be familiar. First and foremost there is the catalogue of "Flowing Wigs" for male characters, from which we learn that the "dark brown" wig, which since the days of Kean has been deemed inseparable from the part of the crookback tyrant Richard III., costs fifteen shillings only; whereas a "Charles II." or a "Rochester" of best quality costs just double that sum; but these latter personages, be it remembered, flourished in the days of those full-bottomed perukes, which, by their uniformity, went so far towards destroying the individuality of the wearers. "Brown" hair, by the way, in wigmakers' language, is equivalent to what outsiders class under the general description of "dark hair"; which is probably a survival of an almost obsolete use of the adjective, as in Pope's description of the Misses Blount as the "fair-haired Martha and Teresa Brown." Anyway, the established tint of the wig of the tyrant Richard, as all playgoers will remember, is nearer to black than brown, as indeed are the wigs of most tyrants and other wickedly-disposed personages on the stage. Hamlet was wont to be played in a dark wig not more, at the most, than a shade off black, till Mr. Fechter, justifying himself by the Scandinavian nationality of the Danish Prince, shocked the feelings of old actors by appearing in the part with flowing flaxen curls. This innovation may now be considered to have received full professional recognition, since we find both a "brown" and a light wig for Hamlet—the choice, however, being not a mere matter of indifference—at least with players of scanty means, since he who would play Hamlet in a light wig must, we observe, be ready to spend a pound, whereas fifteen shillings will suffice if he elects for the old-established and orthodox article. Orlando also presents a choice between "light brown" and light "golden," with a like difference of expense in favour of the former. It speaks something for that conscientiousness in art which Mr. Ruskin has spent his life in inculcating, that the male performers at least are not as a rule tempted by varieties of price to be content with an inferior article; though we observe that there is a wig for the Ghost in "Hamlet," "as worn by Mr. Mead," which may be dispensed with, if the economical purchaser shall so desire, in favour of a "second quality;" and we note one or two like exceptions. With the ladies, we regret to say, it is far otherwise. In their case "best makes and extra fine materials" may, in many instances, be observed to be followed by second, third, fourth, and even "fifth qualities." As regards the gentlemen, "white and grey flowing wigs" occupy a conspicuous place in the list, Brabantio and the Duke of Venice, Leonanto, Old Gobbo, and Master Walter furnishing obvious types. There is something almost painful in the discovery that all the depth of pathos in those white hairs, which King Lear invited the lightnings to "singe" are—snow-white beard included—a mere matter of fifteen shillings. "Tie wigs" follow, including the "Young Marlow, light," "Snake, dark," and "Sir Charles Pomander, light," not to speak of the "brown tie," the "fair tie," the "red tie," or the "Bob Acres No. 1" and Bob Acres No. 2," which tradition requires to be both red. "Court Wigs," though a large division, associated with Charles and Joseph Surface, Sir Peter Teazle, Louis XV., Dick Dowlas, Sir Oliver Surface, and many more important personages, need not detain us; for these indicate not so much humanity as a mere transient fashion. The list of "Dress Wigs," on the contrary, is full of suggestions of character, and rich in reminiscences of nights at the play; for it opens with the straight-down dark wig which Mr. Bancroft has for ever associated with dear, stolid, good-hearted Captain Hawtree, followed by the Dundreary light wig, with the middle parting, which is really the first thing that flits before the mind's eye in recalling the agreeable image of the late Mr. Sothern in that justly-popular impersonation. The wig of Sir Harcourt Courtley, "as worn by Mr. Arthur Cecil," furnishes in this category another conspicuous item; though appended to this twenty-five shilling art-product there is, we observe, a fifteen shilling makeshift, and we are bound to disclose the fact that cheap dress wigs "of all colours, with side or centre parting," are made of mohair instead of the genuine human article. "Scratch wigs," we need hardly say, are among the least costly. In this class are the Château Renaud, Wormwood, Cousin Joe, Bill Sikes, Box, Cox, Sam Weller, and Jack Sheppard,

though the short-haired wig, with its straight lines across the forehead, was, in the days when Mr. Keeley won enormous favour in this last-named part, famous both on the stage and in Cruikshank's wonderfully etched illustrations to Ainsworth's novel, and was even considered to have some mystic relation to the depraved nature of that audacious malefactor. No playgoer need be told that "bald wigs" stand well forth in the list, from the ever-popular Middlewick in "Our Boys" to Eccles in "Caste"; and from Spriggins in "Ici on Parle Francais" to the world-renowned Mr. Pickwick. Besides these individualised wigs we have quite a host of what may be called class- and abstract wigs, distinguished as the Watteau, the footman, the Chinaman, the maid servant, the old "nigger" and the young "nigger," the page, the clown, the monk, and so forth.

We have already hinted that the subject of ladies' stage wigs is one which we feel ourselves incompetent to handle in a satisfactory manner. To attempt it, indeed, would be to embark upon a very ocean of toilet lore, and to grow bewildered among "long," "straight and waved," "golden ringlet," "short curly" and "short wavy," "the fringe on top," and "the knob on back." Yet among many pleasing suggestions we may note the "Lady Teazle as worn by Mrs. Bancroft," which, whoso desires to adopt must prepare for an expenditure of three guineas: the pattern of the wig of Miss Ellen Terry as Queen Henrietta Maria being equally expensive. Let us not omit also to mention "the æsthetic wig as worn by Miss Hyra Holme," the "fashionable lady's wig with the hair drawn up from the back, and puffs on the top, as worn by Miss Sophie Eyre," or the "Rosalind," with "short wavy hair as worn by Miss Litton and Miss Wallis."

Altogether a glance at a catalogue of stage wigs in these days gives an imposing idea of the importance now attached to the business of "making-up" It was not always so: indeed the study of nature in connection with wigs which has brought about this infinite variety is but a thing of yesterday. There was a time when conventional wigs of ordinary wear—full-bottomed for tragedy, "tie" and "bob" for comedy—were considered the correct thing, whether for antique Greeks and Romans or modern Englishmen; but long after some attempt to copy actual heads of hair was held necessary the types hardly went beyond a dozen or so. In the days of the youth of those who are now middle-aged, the horror of horrors, the old-fashioned "wire wig," was in full possession of the stage, together with scalps of such manifest coarse canvas that they would hardly have deceived a child. But the stage in these times makes rapid progress, and in nothing, perhaps, is the conscientious care now bestowed on the art of acting more conspicuous than in the matter of our stage wigs. —*Daily News*, Nov. 3, 1883.

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Mr. Charles H. Fox, the well-known wig-maker, of Russell Street, has sent me his illustrated catalogue, just published. Really it is most interesting. In it I find sketches of the heads of all the well-known members of the profession bewigged and made-up. For this alone the catalogue is valuable for guidance as to how certain parts were originally made up; but, apart from this, there is a complete list of wigs and prices, and some good wrinkles in the art of making-up. Mr. Fox tells me he will with pleasure give copies to those who want them.—*The Stage*, Nov. 23rd, 1883.

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"The Catalogue of Wigs," published by Mr. C. H. Fox, of Russell Street, Covent Garden, will be read with interest by many professionals and admirers of the dramatic art. It is embellished with a series of engravings illustrating all sorts of stage wigs, and the preliminary advice to amateurs on the art of making-up, &c., is well worthy of attention. Judging from this book, actors and actresses rarely appear in their own hair, and Mr. Fox gives a list of thirteen dramatic companies to whom within eight weeks he supplied no less than four thousand and thirty-eight wigs! We are so astonished that we can but ejaculate, "My Wig!"—*Graphic*, December 1, 1883.

Why, it is difficult to say, but there is not much doubt that a far greater number of us of late years are in the unhappy condition of that very respectable and right-minded negro who, before departing to the realms of bliss, evidently required some hirsute covering, for we are told that 'he's gone where the good niggers go,' but previously that 'he had no wool on the top of his head, in the place where the wool ought to grow.' May our future be as happy as his, but in the meantime we can regret that he was not acquainted with Mr. Charles H. Fox, or read his pamphlet. He might from either have learnt that he could purchase 'best make human hair, with parting, for 9s. 6d.,' or, as perhaps more in accordance with his age (for even his most particular friends admitted that he was ancient and called him 'poor old Joe'), and with little more strain upon his pocket, he might have provided himself with a 'grey or white human hair for another shilling, whilst, if he would only have consented to a bald patch, ten shillings would have sufficed. Mr. Fox's catalogue would have given him all sorts of hints as 'to make-up,' and almost enable him, black as he was, to 'change his skin;' given him an insight into wigs, Court and tie, dress and scratch, flowing, bald, ladies' æsthetic, fashionable, or flaxen—in fact, every conceivable sort of wig under the sun. With the knowledge gained from it he might even have got up a performance on a stage, with a proscenium, garden, or drawing-room scene, and have learnt what 'practicable' doors and windows mean, while, as to masks, Mr. Fox would have no more difficulty in supplying our sable friend with the cunning 'coon' or the historical 'possum up a gum-tree' than he has in sending out hobby horses ('size of an ordinary pony'), donkeys' heads, storks, beadles, Irishmen, Chinese, hermits, or devils, or the facial representation of any animal or human being that can be asked for. Poor old Joe! he missed a fund of information; let us be wiser in our generation. 'Let us read, mark, learn,' and, instead of 'inwardly digesting,' outwardly make use of artificial means to cover the deficiencies which time and nature have brought about."—*Sunday Times*, December 2, 1883.

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THEATRICAL WIGS.—Mr. Charles H. Fox, of Russell Street, Covent Garden, has issued a clever little book full of suggestions respecting "nature's best adornment," and illustrated with specimens of wig-making of a very artistic kind. The wig made for Miss Ellen Terry as Juliet is a masterly example of his skill and taste. It is quite a model of what a wig should be. Another specimen is that made for Mr. Irving as Shylock. This is also admirable in every way. Mr. Fox gives some useful hints on the art of "making-up," and amateurs who wish to "strut and fret" their hour upon the stage will do well to study Mr. Fox's useful little book. A group of wigs made for "The Queen's Favourite" at the Olympic Theatre shows considerable variety in wigs of a difficult kind, and Mr. Toole's "Paul Pry" wig is a capital specimen of the comic wig. Miss Genevieve Ward's "Forget-Me-Not" wig is admirable, and Miss Florence St. John as Madame Favart is charming. We might refer to a dozen others, but any theatrical reader who opens this little volume will readily perceive that Mr. Fox is one of the most experienced guides the professional or amateur can consult, and some of our amateur friends would save themselves much ridicule if more careful in their choice of wigs.—*The Era*, December 8, 1883.

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THEATRICAL WIGS.—Mr. C. H. Fox, of Russell Street, Covent Garden, has just issued a new illustrated catalogue, which affords an amount of varied information and even of diversion not often found in a trade list. In the first place it is embellished with portraits in character of most of the celebrities of the London stage, as they appear in wigs manufactured by Mr. Fox. Thus on page 16 we have a capital likeness, which will be readily recognised in Torquay, of Miss Sophie Eyre in "Youth." Mr. Fox supplements the main purpose of his catalogue with judicious hints on the greatly improved art of making-up, with advice to amateurs, and with other matter bearing on histrionic art, which will make it widely acceptable in theatrical circles.—*The Torquay Times and South Devon Advertiser*, February 15th, 1884.

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A WIGMAKER'S CATALOGUE.—Mr. Chas. H. Fox, of 19, Russell Street, Covent

Garden, London, W.C., has sent us a catalogue of his wigs for various stage characters, and the high character in the dramatic world of the parties for whom he caters, seems good evidence that in his craft as a perruquier he is without a superior.—*Accrington Gazette*, February 16th, 1884.

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Charles H. Fox sends his book on wigs, which has illustrations of leading dramatic characters all in wigs made at his establishment. *The Referee* of a year ago stated that when Henry Irving left for America he would take with him 1,100 new wigs; that C. H. Fox would go with him, and two assistants besides, to keep the wigs in order. All this, and a great deal more stated in these pages, is better than a romance—to say nothing of the pictures. Besides all sorts of theatrical wigs this perruquier supplies "ornamental hair work" for private wear, scalpette coverings for bald heads, switches, curls, plaits, twists, &c. He is a head man."—*Brighouse and Rastrick Gazette*, March 1st, 1884.

* * *

We have received from Mr. Charles H. Fox, theatrical wig maker, of 19, Russell Street, Covent Garden, an illustrated catalogue of the different kinds of wigs he supplies to those engaged in the profession, or to amateurs. These head-gears, which appear to completely alter the facial appearance of actor or actress are beautifully and elaborately got up. We observe that he has supplied wigs to nearly all the celebrated stars, including Mrs. Bancroft, Miss Ellen Terry, Miss Florence St. John, Mr. Henry Irving, Mr. J. L. Toole, &c. We understand that the latter popular favourite has congratulated Mr. Fox on the make-up he has supplied Mr. Toole for "Paw Clawdian."—*The Eastbourne Courier*, February 27th, 1884.

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WIGS.—How much Nature may draw aid from art is well illustrated (in more senses than one) by a very amusing catalogue we have received from Mr. C. H. Fox, of Russell Street, Covent Garden, London, probably the most able perruquier that ever existed. Mr. Fox's art is demonstrated by numerous portraits, including Mr. Irving, Miss Terry, Miss Florence St. John, and other celebrities, in their leading impersonation. We commend his amusing little *brochure* to the attention of our professional and amateur friends as well deserving their consideration.—*Southampton Observer and Winchester News*, February, 23, 1884.

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Those who desire to know all about theatrical wigs, as well as about wigs for ordinary wear, should obtain a copy of the catalogue sent out by Charles H. Fox, 19, Russell Street, Covent Garden, London. It is copiously illustrated with portraits of all the great actors and actresses—not given because of their celebrity, but because they wear wigs obtained from Mr. Fox.—*The People's Journal*, March 15th, 1884.—Aberdeen.

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Mr. C. H. Fox is to be congratulated on his successful make-ups and excellent wigs.—*The Bridgnorth Journal*, April 19th, 1884.

* * *

It is well said that extremes meet. It is not a question of opinion, but a question of fact, that the nose of Wilson Barrett is eminently Roman in construction, while the handle to the face of Johnny Toole, though beautiful, has somewhat the character of the British pug. In order to put on the airs and graces of a Wilson Barrett it is necessary to borrow his nose. Negotiations were set on foot to that end; but Wilson, true to himself, objected to part on any terms with the olfactory member. A treaty was after this entered into with one Fox, an unrivalled magician, who can work at a few hours' notice any number of transformations. Fox is able to raise a nose, an eye, an ear, a back, a bosom or a waist, at a moment's notice. He not only endowed Toole with a Wilson Barrett nose, but to a face of a similar pattern. Bring your opera glass to bear on Toole, then take a "Hansom" to the Princess's, and try to discover which is the real nose? You can't!—*The Age*, March 29, 1884.

"DICK" AT THE GLOBE.

Mr. J. L. Shine, as Alderman Fitzwarren, gave literally a broadly comic idea of the part. Excellently made up, and consistently played throughout, bringing out all the comic points, and singing several patter songs with much skill, this gentleman provided an element of fun that was very welcome. Mr. Shine may be honestly congratulated on his share in the piece. Mr. F. Laye and Mr. De Lange as two other Aldermen we equally successful, and the last-named gentleman deserves praise for the facial disguise adopted.—*Era*, April 19th, 1884.

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All London and his wife showed up at Pony Moore's ball Thursday night, and the fun was plentiful. I know who was the prettiest woman present, but shan't tell for the simple reason that I don't want to give Fox an order for a wig just yet awhile, and I don't want to carry around under my hat a skating rink for flies.—*The Chicago News Letter*, April 5, 1884.

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ROYALTY THEATRE, *April* 28th, 1884.

DEAR FOX,—So many people have complimented me on my make-up in "La Cosaque," that I think it only right to thank you in having carried out my instructions so correctly, not only in doing exactly what I asked you to do, but in making me such a magnificent wig and beard. Once more thanking your for your co-operation. —Yours, C. D. MARIUS.

WHO MADE THE FALSE NOSE?

TO THE EDITOR OF THE "ST. STEPHEN'S REVIEW."

SIR,—My attention has been called to a paragraph in your paper of the 15th inst. I wish, Sir, that newspaper editors would kindly leave my nose alone. That nose I wear in *Paw Clawdian* (which is not the nose I wear every day) is continually thrown in my face. It is not my intention to cut it off to please you or anybody. A man may surely have a right to his own nose. I state solemnly and finally that no celebrated sculptor nor any Royal Academician designed it, executed it, or invested it with artistic merit. I have no desire to thrust my nose into the newspapers. I entirely concur with my old and valued friend, Herbert Spencer, when he says, "Evolution, devoid of antithesis, is but a weak substitute for the correllation of forces. The outcome of moral energy must succeed, not anticipate, natural effort." These admirable words express exactly my views on this subject.—Yours truly, J. L. TOOLE.

Toole's Theatre, King William Street, Strand, March 19, 1884.

AESTHETIC HEAD-DRESSES.



(Wigs made by C. H. Fox).

"HOME RULE:"

A FIRESIDE STORY,

AN ORIGINAL COMEDY DRAMA IN ONE ACT,

BY

J. G. TAYLOR.

AS PERFORMED AT THE OLYMPIC THEATRE UNDER THE MANAGEMENT OF

MR. EDWARD TERRY.

CHARACTERS.

TOM BOWLES	*A Newsvendor.*
JOHN VEAL	*A Tailor.*
BEN LANNYARD	*A Sailor.*
NANCY BOWLES	*A Greengrocer.*
MARY LANNYARD	*Her Niece.*

TIME—PRESENT.

"HOME RULE."

OPINIONS OF THE PRESS.

The little Drama is truly comic, the fun never flags, and the plot is worked out with cleverness and consistency.—*Standard.*

A capital little piece—provoking incessant laughter—with brisk and telling dialogue.—*Weekly Dispatch.*

An admirable little Comedy.—*Chronicle.*

The very thing for those who want an hour's laughter.—*Glasgow Mail.*

Characters cleverly drawn, and the dialogue full of hearty humour without exaggeration.—*Leeds Express.*

An amusing one-act Drama. The piece evoked much laughter from first to last.—*Glasgow Journal.*

An admirable farcical Drama.—*Manchester Courier.*

An amusing and clever one-act Drama.—*Manchester Guardian.*

The characters are cleverly drawn and the dialogue full of hearty humour without exaggeration.—*Liverpool Post.*

The FEE for the Performance is ONE POUND per night, and all communications should be addressed—

S. FRENCH,

89, STRAND, LONDON.

"OUR LOTTIE."

A DOMESTIC COMEDY DRAMA

IN ONE ACT,

BY

CHARLES S. FAWCETT,

Author of "Bubbles," "Katti," &c.

CHARACTERS.

NICHOLAS NUBBLES *a Greengrocer and small Coal Merchant.*
MR. ZEBERDY BENJAMIN CATTERPOLE, *a gentleman connected with a Charity Mission*
EDWARD ESHER *Nubbles' Lodger.*
INSPECTOR JONES.
LOTTIE *Nubbles' Adopted Child.*
YOUNG NICK *Head of the Coal Department.*

Though acted for the first time in London on this occasion, "*Our Lottie*" was produced originally for copyright purposes at the Bijou Theatre, Paignton. From its honest, homely pathos, bright dialogue, and well worked out plot, it is likely to become a favourite. Nicholas Nubbles, a cheerible brother of humble life, has adopted a child that his wife (who had deserted him), on her dying bed, bequeathed to his care. Grown up to girlhood, Lottie had become to him as a daughter, and has fallen in love with Edward Esher, a young lodger in the house. A telegram calls Esher suddenly to take a long journey, but Lottie, knowing him to be without means, determines anonymously to supply his wants. To do this she changes her savings (five pounds) for a note which forms part of a charitable fund, of which Nubbles is the treasurer. That her writing may not be recognised, she gets Catterpole, a Stiggins-like individual, to direct the envelope. Catterpole takes advantage of his being left alone in the room to appropriate the contents of the cash-box, having picked up Lottie's purse in which is the duplicate key. Nubbles, soon after returning, has occasion to go to the little chest, and, finding it empty, and being told by Esher that he has received a bank note from whom he knows not, is induced to believe that out of her love for Esher, Lottie has been the thief. As she explains how she became possessed of the note, a detective is called in to clear up the matter, and very soon discovers that Catterpole is the culprit, from his owning to having addressed the envelope in which he had in his hurry and confusion enclosed a note other than the one Lottie had given him for the purpose. A good low comedy character is introduced in Young Nick, a waif, whom the philanthropic Nubbles has also befriended, capitally played by Mr. F. Farmer, and even the few lines that Inspector Jones has to say are effective, and were well given by Mr. Toms. Mr. Bruce Smith was cheery and kind-hearted as Nubbles, and threw much feeling into the touching description of his finding the wife who had abandoned him. Catterpole, with his sneaking, pretended affection for Lottie, was excellently conceived by Mr. C. W. Glassington, and elicited shrieks of laughter. Mr. G. W. Hodgson was natural and easy in the part of Esher. Lottie, the homely, true-hearted girl, grateful and loving, was very ably sustained by Miss Louise Franklin, whose winsome manner and pathetic acting poetised the character without spoiling it.—*Stage.*

NOTICE.

The Fee for each performance of this Play is 15s., payable in advance, to Mr. SAMUEL FRENCH, 89, Strand, London. Any person assisting or taking part in the performance of this Play, without pre-payment of the Fee, or an arrangement with the Author's Agent, is liable to a penalty of 40s. for every such infringement of the Author's Copyright.

"BEARDING THE LION."

A FARCE,

BY

CHARLES S. FAWCETT.

FIRST PERFORMED AT THE GAIETY THEATRE UNDER THE MANAGEMENT OF

Mr. JOHN HOLLINGSHEAD.

CHARACTERS.

COMMODORE CAPSICUM PEPPERPOD (*Grim, Gruff, and Gouty*)	MR. J. J. DALLAS.
ADOLPHUS FITZTOODLEKINS...	MR. ARTHUR WILLIAMS.
ARETHUSA (*The Commander's Daughter*)	MISS FANNIE LESLIE.
AUNT PRISCILLA	MISS KATE REEVES.
MARY ANNE CHOVEY (*a Servant*)	MISS FLORRIE ROBINA.

TIME IN REPRESENTATION—35 MINUTES.

The FEE for each Performance of this Piece is FIFTEEN SHILLINGS, payable in advance to

S. FRENCH,

89, STRAND, LONDON.

"JOLLIBOY'S WOES,"

A FARCE IN ONE ACT,

BY

CHARLES S. FAWCETT,

PERFORMED AT THE OLYMPIC THEATRE, UNDER THE MANAGEMENT OF

Mr. HENRY NEVILLE,

FOR OVER 100 NIGHTS.

CHARACTERS.

SAMSON GOLIATH HERCULES JOLLIBOY (*A Mormon on a visit to London with his four Wives*)	H. PROCTOR.	
DANIEL GUNTER (*his Friend*)	H. BEERBOHM TREE.	
PIGGIN (*a Waiter*)	C. A. ALLBROOK.	
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May be credited with a success thoroughly well deserved.—*Era.*

A new Farce, funnier than most first pieces.—*Telegraph.*

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Mr. WILLIE EDOUIN.

Judging by the applause of yesterday evening, the constant laughter that greeted the comical situations, and the evident appreciation of Mr. CHARLES FAWCETT'S smart dialogue, the author and manager have reason to congratulate themselves on a success.—*Daily Telegraph.*

On the fall of the curtain, both author and actors were called to the front.—*The Times.*

Unquestionably the piece was successful and provoked *roars of laughter* of that hearty and spontaneous kind which is welcome to the ears of the comic dramatist. *Daily News.*

Mr. EDOUIN has scored a *success*, both as an artist and an entrepreneur. The reception given to the piece makes it certain, we should say, that "*A Tragedy*" will approve itself to a large portion of the public.—*The Globe.*

The play is good, and my advice is—GO AND SEE IT.—*Referee.*

"BUBBLES,"

A COMEDIETTA IN ONE ACT,

By CHARLES S. FAWCETT,

AUTHOR OF "*Polly's Birthday*;" "*Beware of Man-traps*;" "*Beware of the Green ey'd Monster*;" "*The Two Postboys*;" "*Jolliboy's Woes*;" "*Bearding the Lion*;" "*Substance and the Shadow*;" "*Ghosts*;" "*Dove's Nest*;" *&c., &c.*

CHARACTERS.

AS FIRST PERFORMED AT THE GAIETY THEATRE, UNDER THE MANAGEMENT OF JOHN HOLLINGSHEAD, ESQ., OCTOBER 8TH, 1881.

CHRISTOPHER HOGG, Esq. (*a retired Pork Butcher*)	Mr. J. J. DALLAS.
BOB (*his Son*)	Mr. CHARLES S. FAWCETT.
Sir THYNNGUMMY TALLBOY, Bart. (*Chairman of the Trans-Atlantic Balloon Service Company*) ...	Mr. A. MURRAY.
SMEES (*a Servant*)	Mr. CRUTWELL.
ADELE (*Tallboy's Daughter*)	Miss BELLA HOWARD.
POLLY (*Hogg's Niece*)	Miss CONNIE GILCHRIST.
Mrs. HOGG	Miss BALL.

Scene—HOGG'S VILLA AT BRIXTON. TIME IN REPRESENTATION, 45 MINUTES.

OPINIONS OF THE PRESS.

Daily News.

A new and original comedietta, in one act, by MR. CHARLES FAWCETT, was brought out on Saturday evening, and received with marked favour. The little piece, which is entitled "*Bubbles*," illustrates the superiority of the true, homely felicity to empty dreams of social ambition. The piece is neatly constructed and well written.

Morning Post, October 11th.

The ridiculous adventures of a rich young upstart in search of what the vulgar call "gentility" are the trite theme of a pleasant comedietta entitled, not inaptly, "*Bubbles*," which was produced at this theatre last evening. The story is fresh and novel. Written by MR. C. FAWCETT with brightness and vivacity, and acted with suitable sprightliness, the little play deserved the warm welcome it received, and is likely enough to become popular.

Morning Advertiser, October 12th.

A pleasant little piece, in one act, entitled "*Bubbles*," and written by Mr. CHARLES S. FAWCETT, a member of the company, has now a place in the Gaiety bill. The plot is of the simplest, but there are certain dramatic materials that will bear making up again and again, especially when they are simple reflections of human nature. MR. FAWCETT uses them effectively, and has the advantage of seeing his *dramatis personæ* in competent hands. Mr. J. Dallas plays Christopher, the retired pork butcher, who cannot avoid making inopportune allusions to his trade, and in it displays a good appreciation of character. MR. FAWCETT himself acts expressly as the young fellow who, in his anxiety to enter "society," loses some thousands of pounds belonging to his honest, out-spoken old father, and, worse still, spurns the love of a simple, affectionate girl. Mr. A. Murray is the swindling speculator, Sir Thynngummy Tallboy, chairman of the Trans-Atlantic Balloon Service Company; Miss Bella Howard is the daughter, Adèle, a cold, satirical beauty, who declines the honour of an alliance with Bob; and Miss Ball is the ex pork-butcher's homely but ambitious wife. Miss Connie Gilchrist acts Polly, Bob's neglected little cousin, prettily and naturally. The young people are, of course, betrothed to each other, and Bob, acknowledging the mistake he made in aspiring to the hand of the baronet's daughter, is again received into the good graces of his father.

Era, October 15th.

The old fellow of humble origin, who has made a small fortune and has retired from business, and who has a son who, through education, becomes too proud for his native position and somewhat ashamed of his parents and their belongings, are old stage aquaintances; but, as brought out again by MR. C. FAWCETT, they are none the

"BUBBLES."

less welcome on that account, seeing that he has given someth... the story, and has told it in dialogue which gives promise of even ... "*Bubbles*" is certainly worth seeing, forming, as it does, a charming little ... the burlesque of "*The Forty Thieves.*"

Weekly Times, October 9th.

MR. CHARLES S. FAWCETT, a young actor whose versatility we have often favo... ably recorded, gave evidence yesterday evening of the possession of unexpected powers ... in quite a new direction—viz., in the capacity of author. His work, a "new, original domestic comedietta," in one act, entitled "*Bubbles*," was produced here last night, and most favourably received. The story—that of an illiterate but true-hearted tradesman, rich and vulgar, being temporarily despised by his educated son, who seeks an alliance with those above him only to be sneered at and despised—is not new, but MR. FAWCETT has cleverly and brightly treated it. After much genuine humour and many shrewd sayings from the old man, Bob awakes from his dream, and is reconciled to his old love. The Comedietta was well played by all the characters, but especially so by the gentlemen. The piece, as we have said, was favourably received, the accompaniment of rippling laughter proving that MR. FAWCETT'S many good and genuine jokes were fully appreciated. Loud applause greeted the fall of the curtain, and the company had to re-appear in response. The author has to be congratulated.

Referee, October 16th.

A neatly-written and excellently-constructed little piece is "*Bubbles*," the work of MR. CHARLES FAWCETT, put on at the Gaiety on the 8th inst. The hero is a young fellow named Robert Hogg, who thinks the humble sphere of his own family—his father is a retired pork butcher—by no means good enough for his importance. He pays little heed to his dear cousin Polly, who loves him devotedly; and he even goes so far as to snub his parents, whose only fault is their lowliness. He wants to associate with aristocrats, and he gets in tow presently with an unscrupulous baronet, and actually presumes to propose for the hand of the baronet's daughter, who, however, with a due sense of her own dignity, speedily contrives to put out the fire of his love by "sitting on" it and him. He gets another lesson when the scheme in which the baronet has induced him to invest, bubble-like, bursts, and leaves little behind it but a mess. Bob Hogg soon comes to see the error of his ways, and for consolation goes back to the humble but happy home, and to the sincere love of little Polly.

The Theatre, November, 1881.

Before the burlesque came a new and original domestic comedietta by CHARLES S. FAWCETT, called "*Bubbles*." This trifle is so cleverly constructed and systematically treated, that no doubt we shall hear of the author again.—C. S.

Weekly Dispatch, October 16th.

"*Bubbles*," a new comedietta by MR. C. S. FAWCETT, produced on Monday, is a bright and fresh little piece. The incidents are skilfully treated, and the dialogue contains many happy touches. "*Bubbles*" is pleasing in itself, and gives promise of better things to come.

Graphic, October 14th.

A new and original comedietta from the pen of MR. CHARLES FAWCETT was brought out at the Gaiety Theatre on Saturday evening with success. The little piece, which is in one act, sets forth a simple story of domestic interest with great skill.

News of the World, October 9th.

"*Bubbles*" is the title of a new and tersely-written comedietta by MR. C. S. FAWCETT, successfully produced here last night, as a prelude to the still popular burlesque "*The Forty Thieves.*" In a short compass it shows the arrogance and subsequent repentance of youth, whose bourgeois parents have endowed him with a fortune. He proposes to an aristocratic lady, but is repulsed, and when the balloon company in which he has trusted comes to ruin he sees his folly, and it is to be hoped becomes a wiser and more amiable man.

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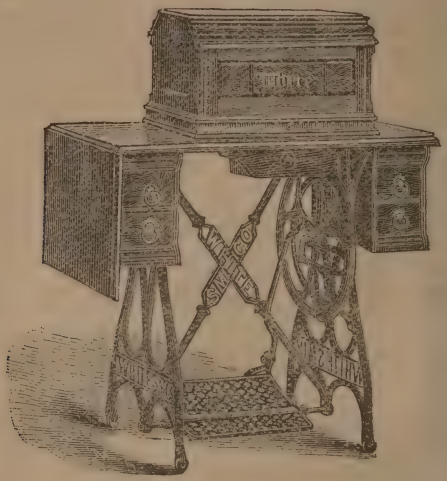
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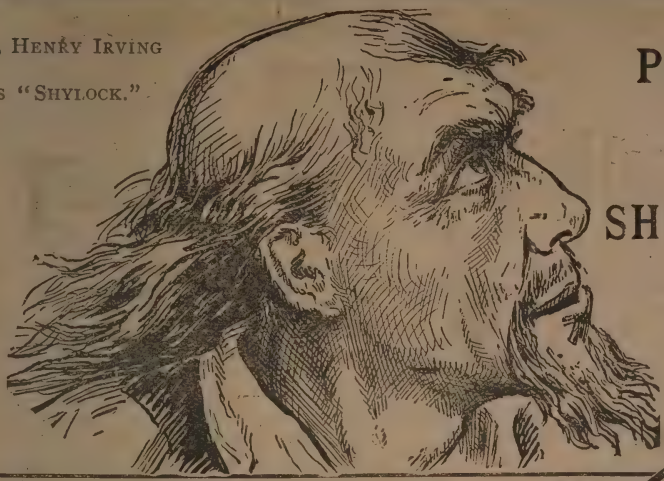
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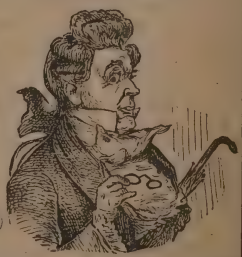
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